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VOLUME XXXII • SAN FRANCISCO AND LOS ANGELES • JULY 1927 • NUMBER ONE

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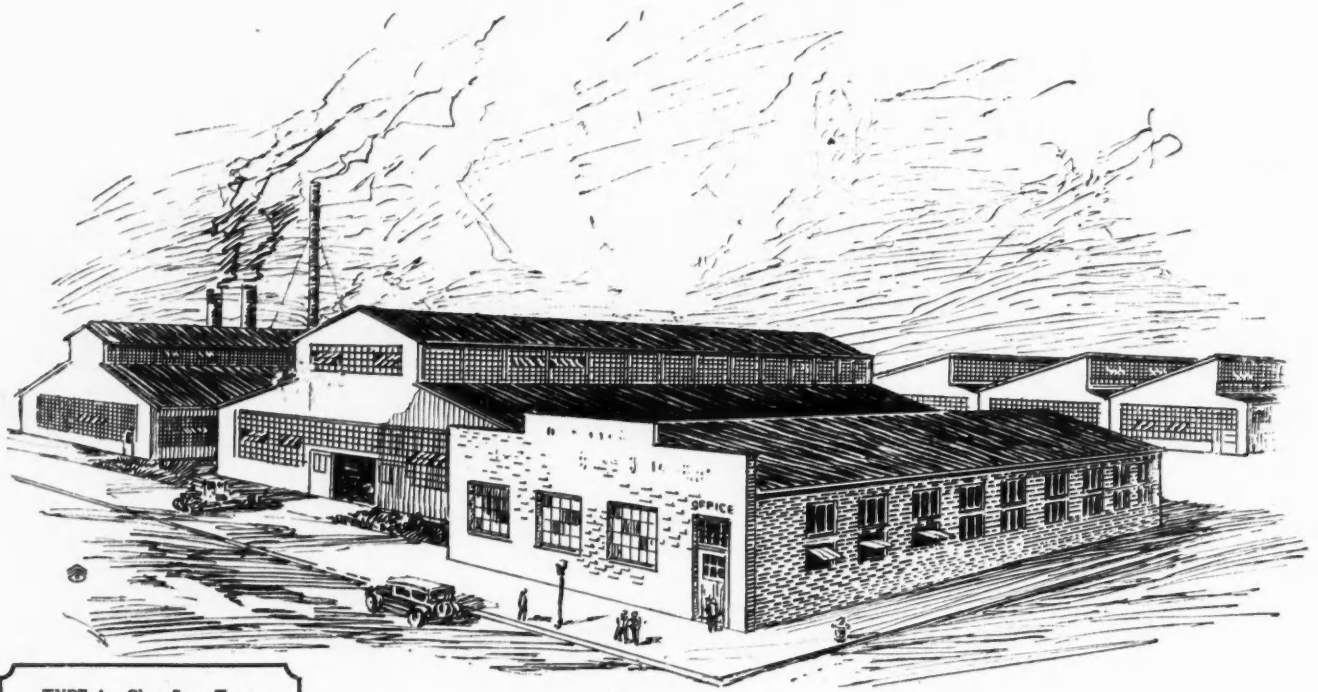
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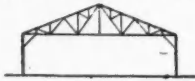
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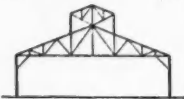
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# PACIFIC · COAST · ARCHITECT

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VOLUME XXXII · SAN FRANCISCO AND LOS ANGELES · JULY 1927 · NUMBER ONE

## WHY HAVE AN ARCHITECT?\*

[BY H. ROY KELLEY, A. I. A.]

*President of Los Angeles Architectural Club*



VERY enterprising shoe merchant who has come from the Middle West to this land of sunshine, finding his own field overcrowded, has looked around for some better business opportunity. It is only natural that he should hit upon our biggest and most active industry—building. Having nosed around and gotten a smattering of superficial knowledge of building and with a small amount of capital to invest, he soon takes a flyer and we then have another builder in our midst. Having built one or two houses, he soon learns how it is done and his next step is to attempt the planning and designing of a few himself. He is now a "Designer and Builder." His one aim is to make money, the more the better. He is not primarily interested in, nor by experience capable of, planning with economy, using materials properly or designing attractively, all of which are fundamental bases of the architect's training. He has not the love of building attractively and well, which is the propelling force of the architects' endeavors. And most sad of all, the man for whom he builds has no expert supervision of the work by which to know that he is getting what he is paying for. The net result of this system has been a tremendous mass of poorly designed, poorly planned and poorly built houses, in which initial waste and subsequent costs of maintenance and repair are not only huge but inexcusable.

These so-called "designers and builders" have used every trick of advertising and publicity to sell themselves to the public, one of which has been their advising the public to leave out the architect, thereby saving an unnecessary commission. The architects in turn have done nothing to controvert this, and enlighten the public as to what constitutes the real services of an architect, and the economic and aesthetic benefits that accrue to the client who employs one. The architect has been too reticent, too dignified, and too ethical to engage in anything that might border on advertising to acquaint the public with facts of his excuse for existence. It is but natural the misinformed public should

gain the impression that he is a nonessential element to building—an unnecessary expense to be saved.

It is startling to find the vast number of presumably well-educated persons who have the impression that the architect's only function is to draw plans. If the plans can be obtained in any other manner—from a book, from a contractor, or what-not—that is a good amount of expense well saved. Nothing has been done by the architects to correct this fallacy of thought.

Some time ago many architects and others who have an inherent appreciation of beauty and the fitness of things suddenly awakened to a realization of what was taking place in our domestic environment and looked with horror upon the hideous array of poorly built and poorly designed homes which had sprung up like mushrooms. They then got together and considered ways of inducing and encouraging people to build better homes. The result was the sponsoring and guidance of small-house plan service bureaus and certain magazines devoted to the publishing of material for prospective home builders. This activity has undoubtedly improved the character and the planning of our houses, but it has done little to improve the quality, and nothing to insure the home-builder getting honest value for the money he spends.

The architects' approval of people getting plans from plan service bureaus and paying a nominal fixed price for them has been a mistake because it has not only encouraged people to evade paying a legitimate architectural fee but has given them a misapprehension as to exactly what that fee is for. Few people realize the real advantages of employing an architect, and we architects have done nothing collectively to enlighten them.

The first great value of the architect's service is that of economic planning. Making every bit of usable space count to the greatest advantage means a great deal in this day of high building costs, and this is the most important part of the architect's fundamental training.

The next advantage of the architect's service is his command of those elements of beauty of de-

\* Courtesy of "CALIFORNIA SOUTHLAND"

[Concluded on page 57]

## N RECENT CALIFORNIA THEATRES

[ BY HARRIS ALLEN, A. I. A. ]



IF THERE is any place where one may violate the ancient convention "Construction may be ornamented, but ornament should not be constructed," it is in the treatment of a theatre. When a building is erected frankly to amuse people, to divert them from serious work and worry, to house the representation of things which are not as they seem, its purposes can be most truly expressed by a false façade. Such, at least, is the assumption under which countless architects have labored. The results have but too often been very obviously labored.

Following our California custom of using Spanish motifs, the group of theatres illustrated herewith have happily escaped this stigma. In general, there is evidenced unity in composition, strong and well-balanced architectural lines, and a gay exuberance of well-modeled detail which is appropriate to style and purpose. While most of them show Baroque influence, one is out-and-out Moorish, very thoroughly carried out, "theatrical" to the last degree; and one interior is modernized with some rather extraordinary hints of "L'Arts Nouveaux."

The execution of all this riot of ornament is extremely good, vigorous and crisp, with little



Office Entrance, Belasco Theatre, Los Angeles



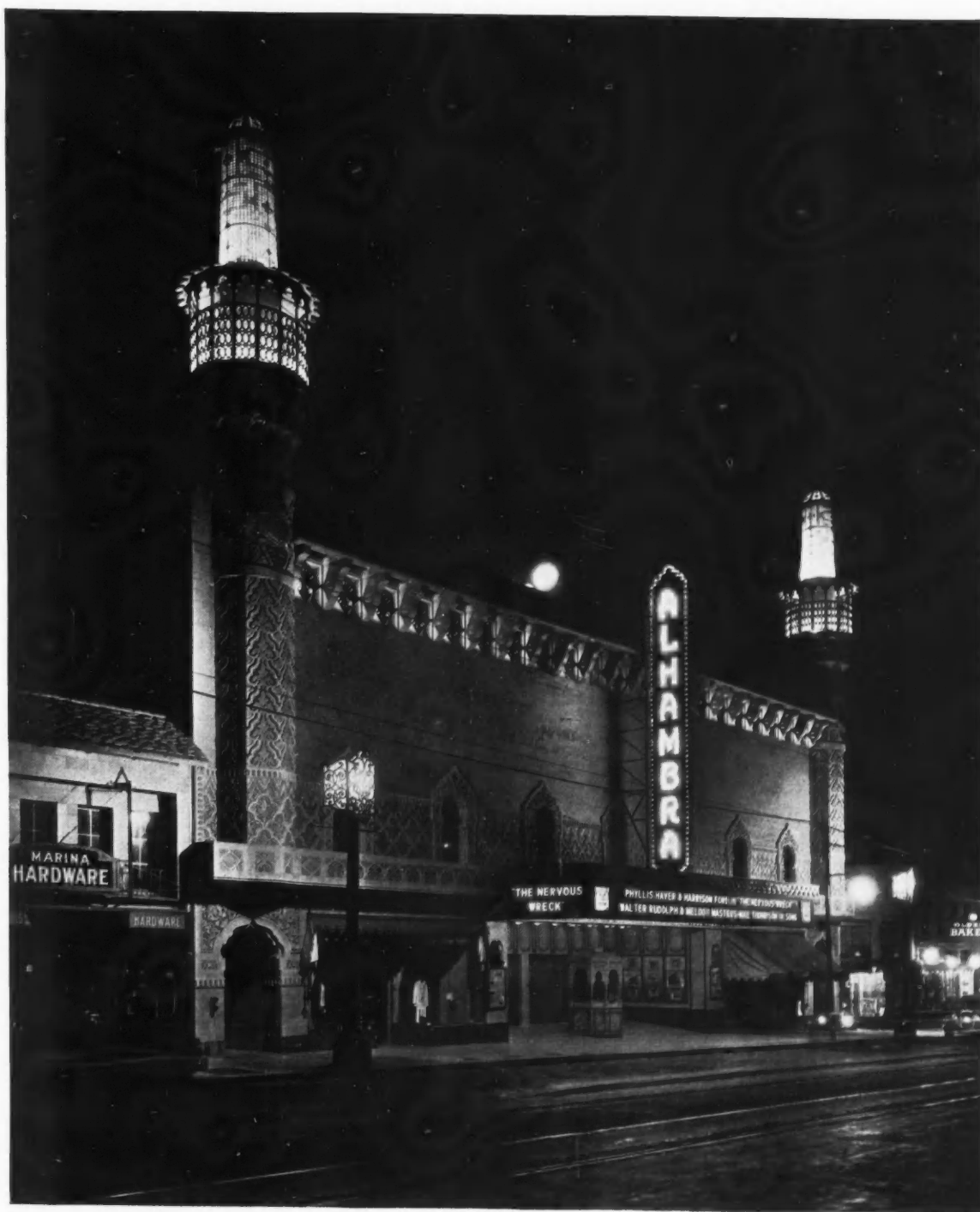
Wall Paneling, Belasco Theatre, Los Angeles

or no looseness or uncertainty. Color is well handled now—there is no excuse for crudity, rawness, muddiness, lack of harmony. These theatres present an effect of mellow splendor, produced by the clever combination of many colors, blended, glazed, antiqued. Fixtures and furnishings are carefully chosen to avoid any jarring note.

The comfort of the theatre patron is being looked after most affectionately, with a supply of lounges, smoking rooms, retiring rooms, luxuriant couches, thick rugs, softly shaded lights, and so on, ad infinitum. This phase of public entertainment has evidently grown much more important with the expansion of moving picture popularity, with its changing, waiting crowds.

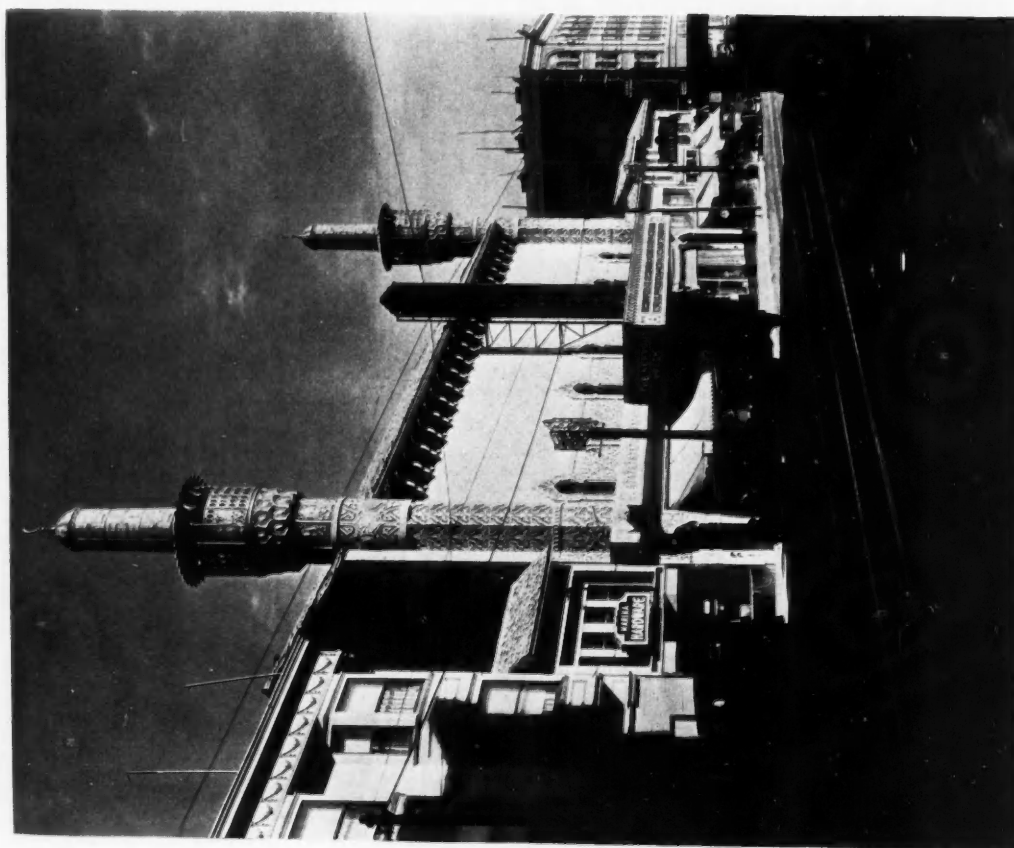
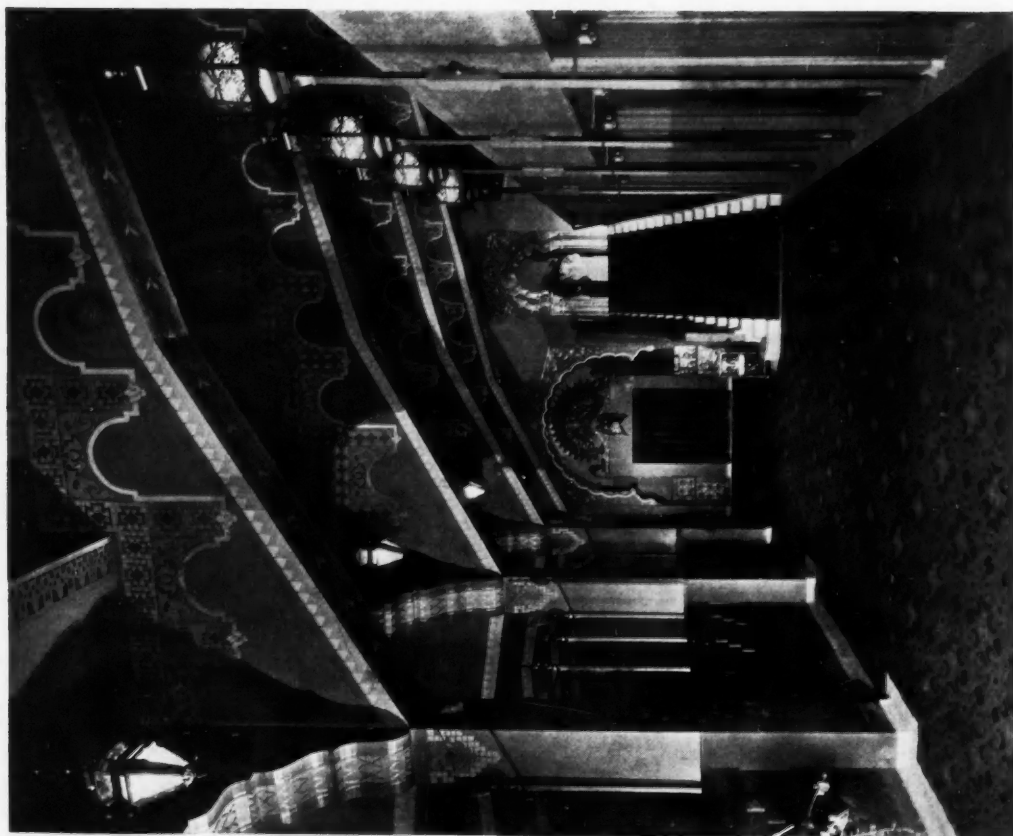
The function of the theatre nevertheless, despite the increasing emphasis on that portion outside the stage, is still the same; the eye and the ear must be tickled. And doubtless the building of these amusement palaces will continue to afford opportunity for the pencils and brushes and trowels of our architects and craftsmen.





ALHAMBRA THEATRE, SAN FRANCISCO, CALIFORNIA. MILLER AND PFLUEGER, ARCHITECTS

*Photo by Gabriel Moulin*



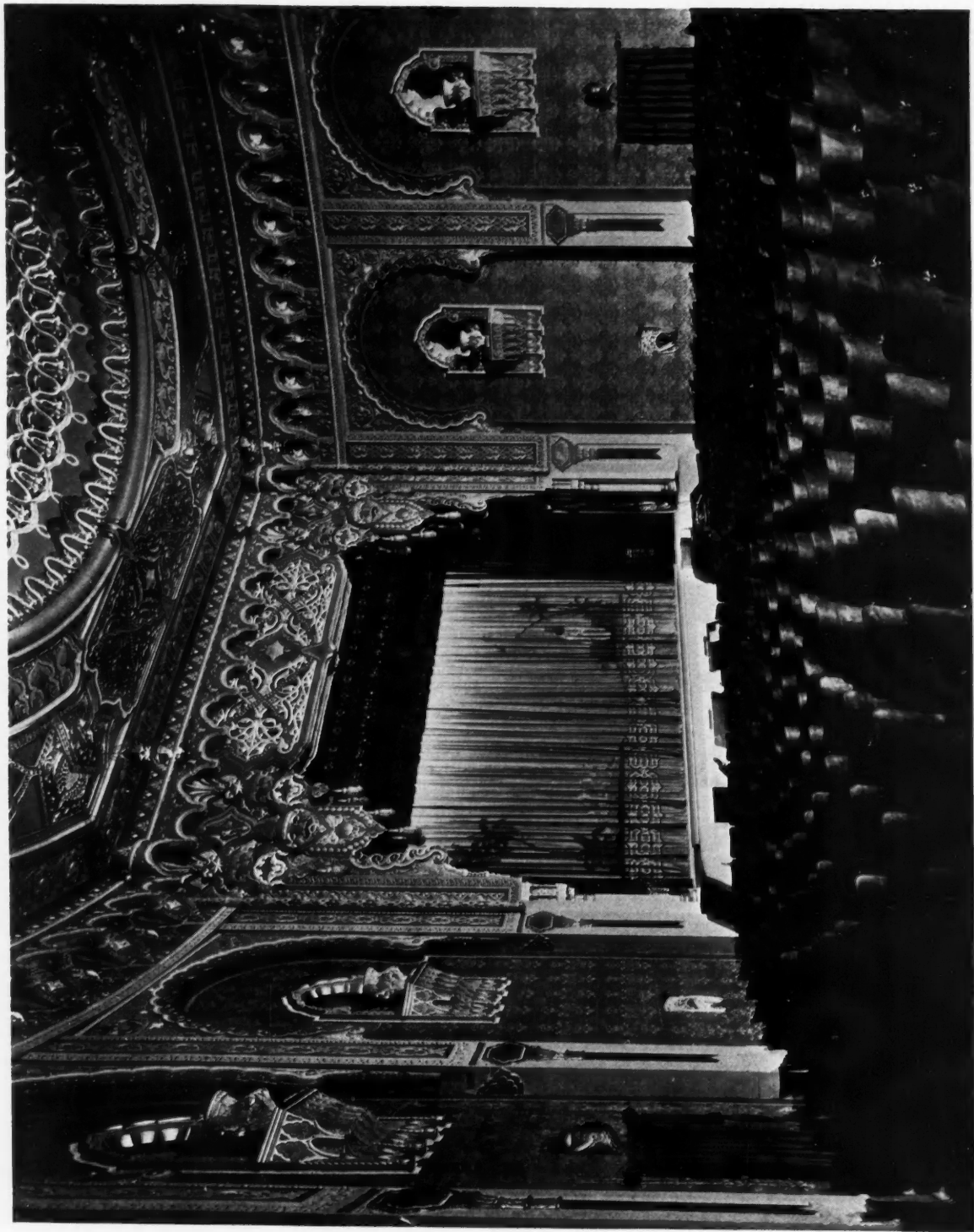
LEFT—EXTERIOR; RIGHT—TOYER; ALHAMBRA THEATRE, SAN FRANCISCO, CALIFORNIA  
MILLER AND PELUEGER, ARCHITECTS

*Photos by Gabriel Moulin*



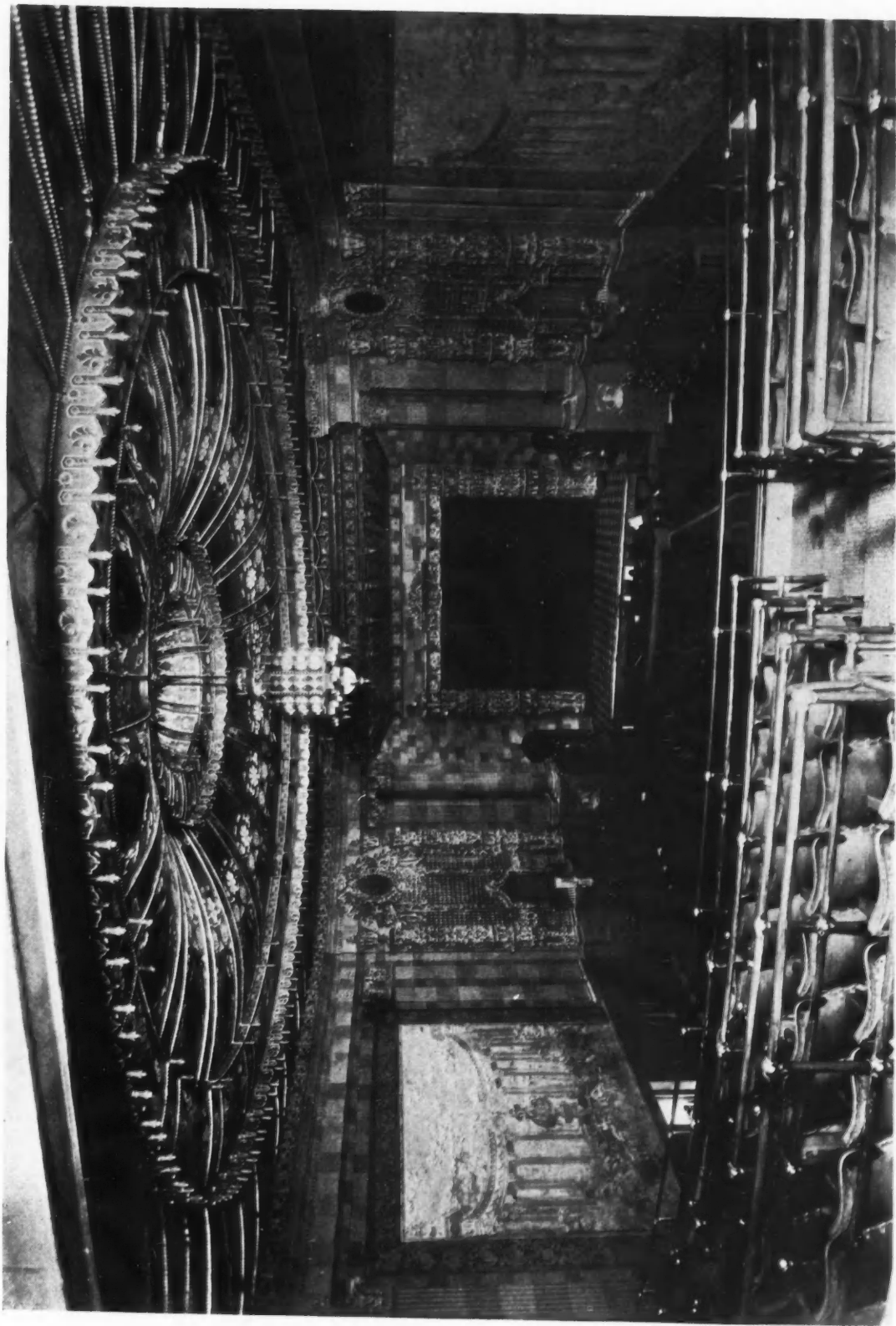


ABOVE—AUDITORIUM; BELOW—FOYER; ALHAMBRA THEATRE, SAN FRANCISCO, CALIFORNIA  
*Photos by Gabriel Moulin* MILLER AND PFLUEGER, ARCHITECTS



PROSCENIUM, ALHAMBRA THEATRE, SAN FRANCISCO, CALIFORNIA. MILLER AND PFLUEGER, ARCHITECTS  
*Photo by Gabriel Moulin*





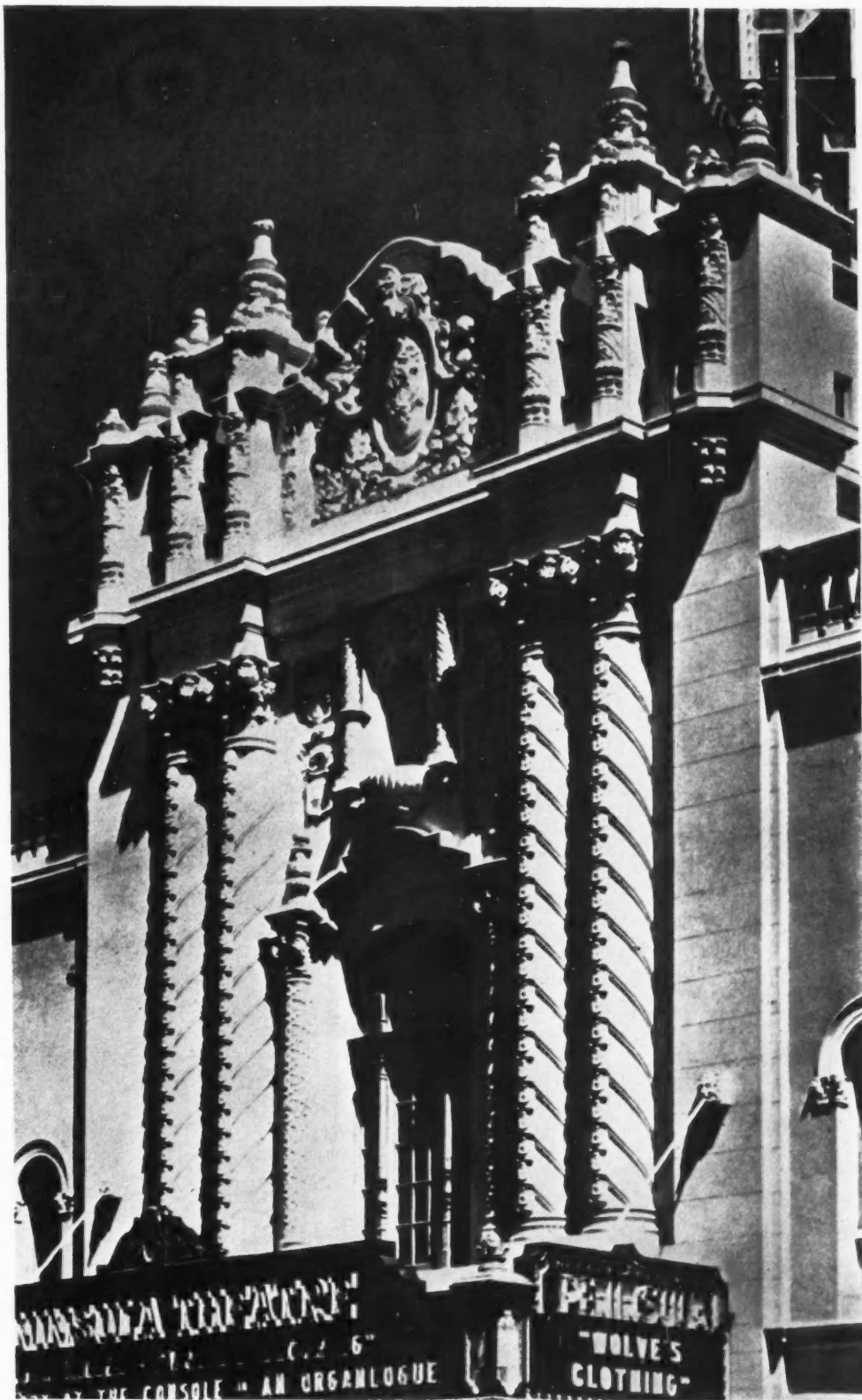
PROSCENIUM, CASTRO THEATRE, SAN FRANCISCO, CALIFORNIA. MILLER AND PELUEGER, ARCHITECTS



CASTRO THEATRE, SAN FRANCISCO, CALIFORNIA  
MILLER AND PFLUEGER, ARCHITECTS

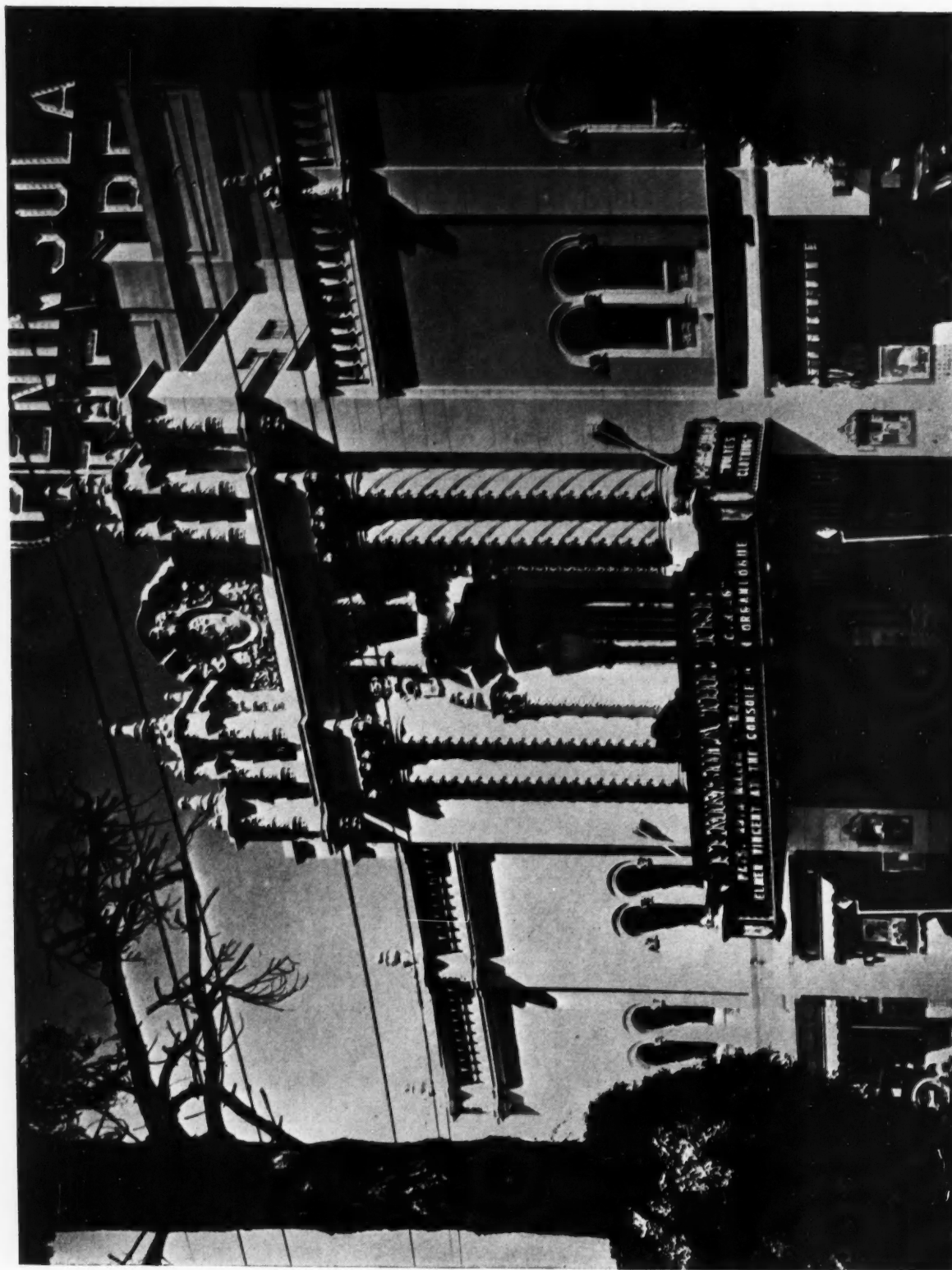
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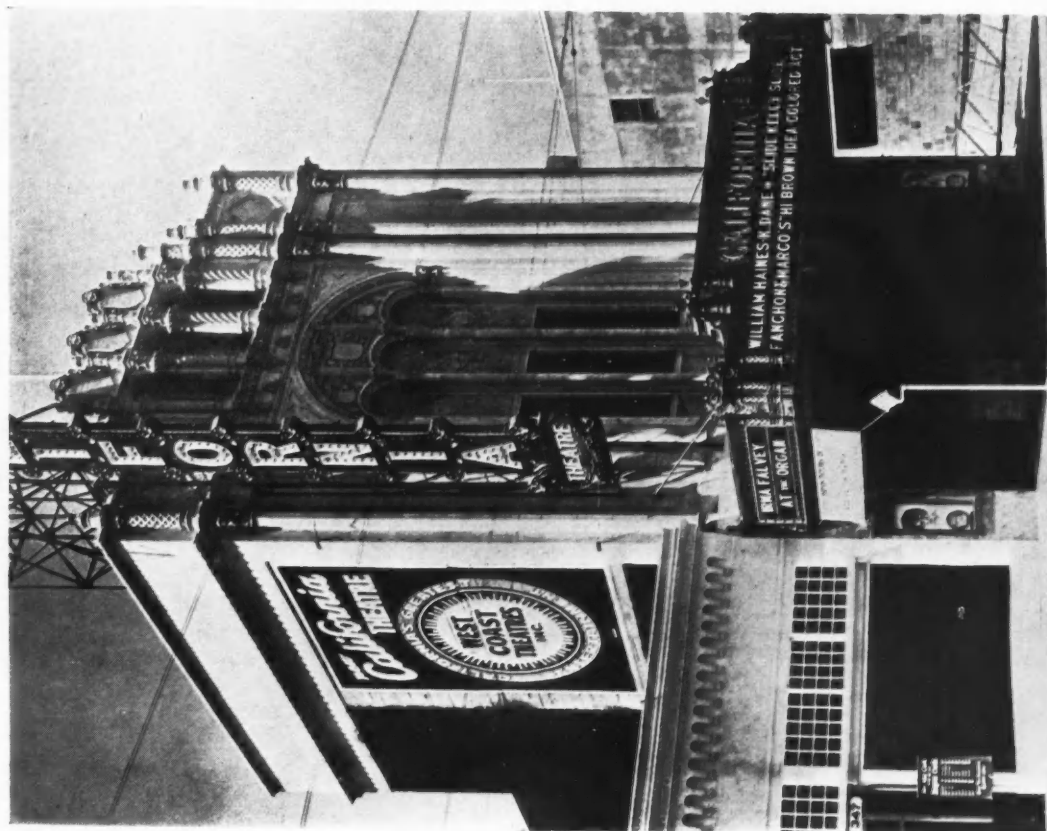
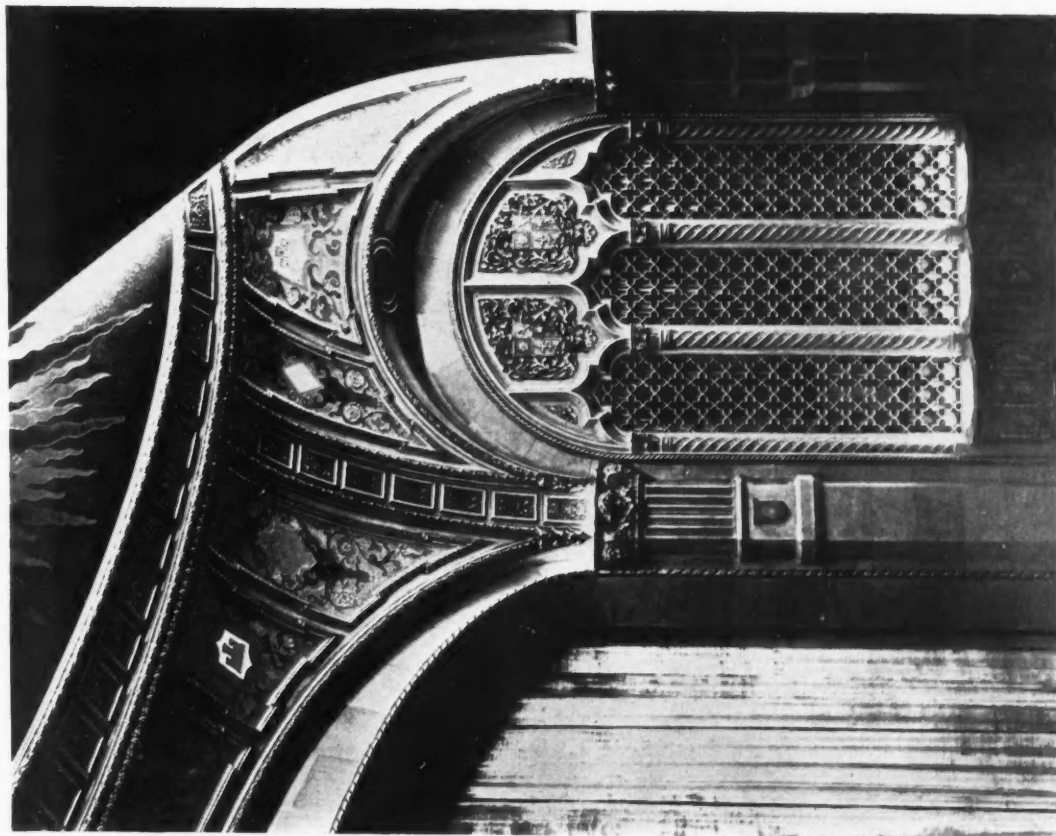
DETAIL, PENINSULA THEATRE, BURLINGAME, CALIFORNIA  
WEEKS AND DAY, ARCHITECTS

*Photo by Faxon Atherton*



PENINSULA THEATRE, BURLINGAME, CALIFORNIA. WEEKS AND DAY, ARCHITECTS

Photo by Faxon Atherton



LEFT—EXTERIOR; RIGHT—PROSCENIUM ARCH, CALIFORNIA THEATRE, SAN JOSE, CALIFORNIA. WEEKS AND DAY, ARCHITECTS

Photos by Faxon Atherton





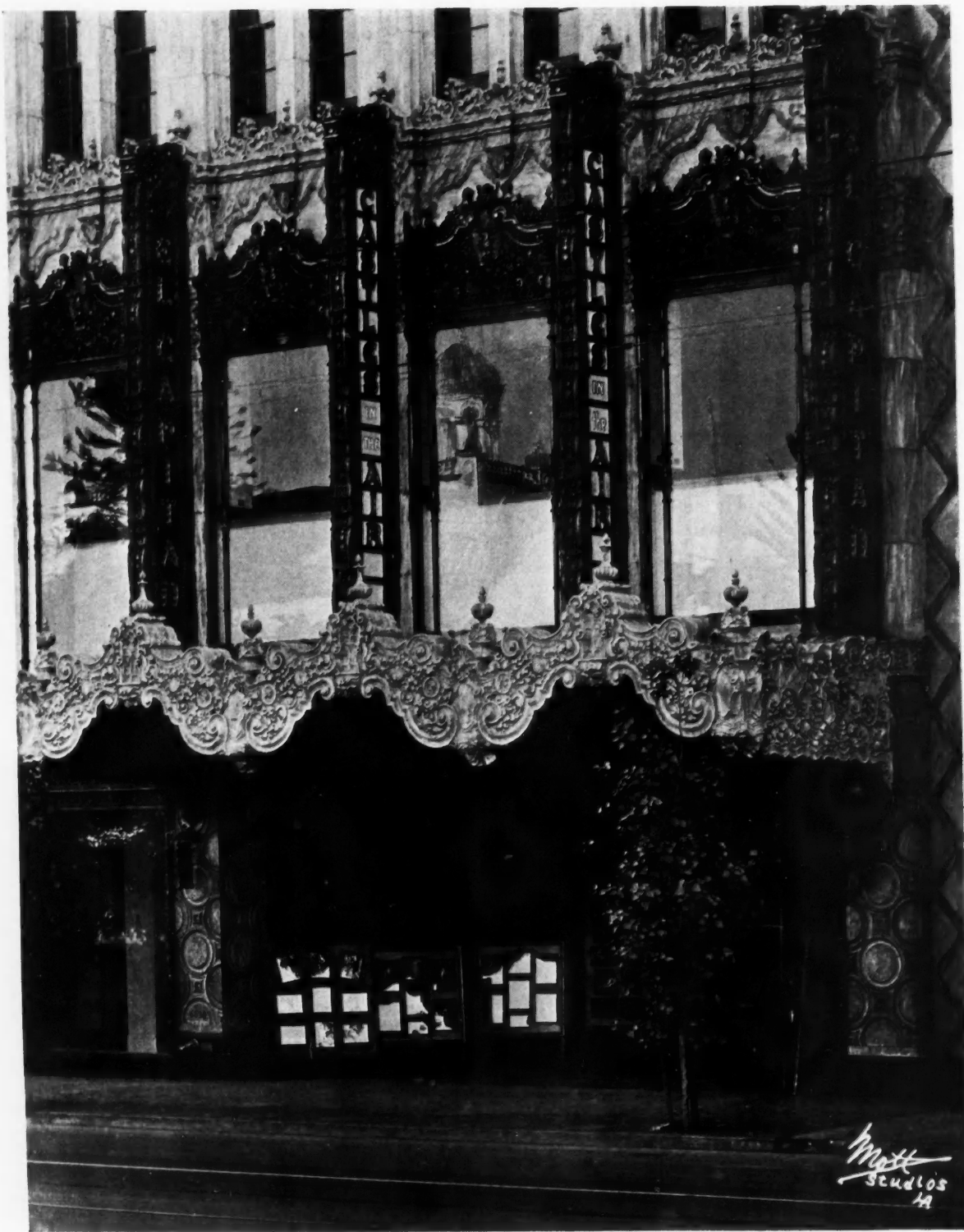
DETAIL OF ORGAN SCREEN, CALIFORNIA THEATRE, SAN JOSE, CALIFORNIA  
WEEKS AND DAY, ARCHITECTS

*Photo by Faxon Atherton*



FOYER, CALIFORNIA THEATRE, SAN JOSE, CALIFORNIA  
WEEKS AND DAY, ARCHITECTS

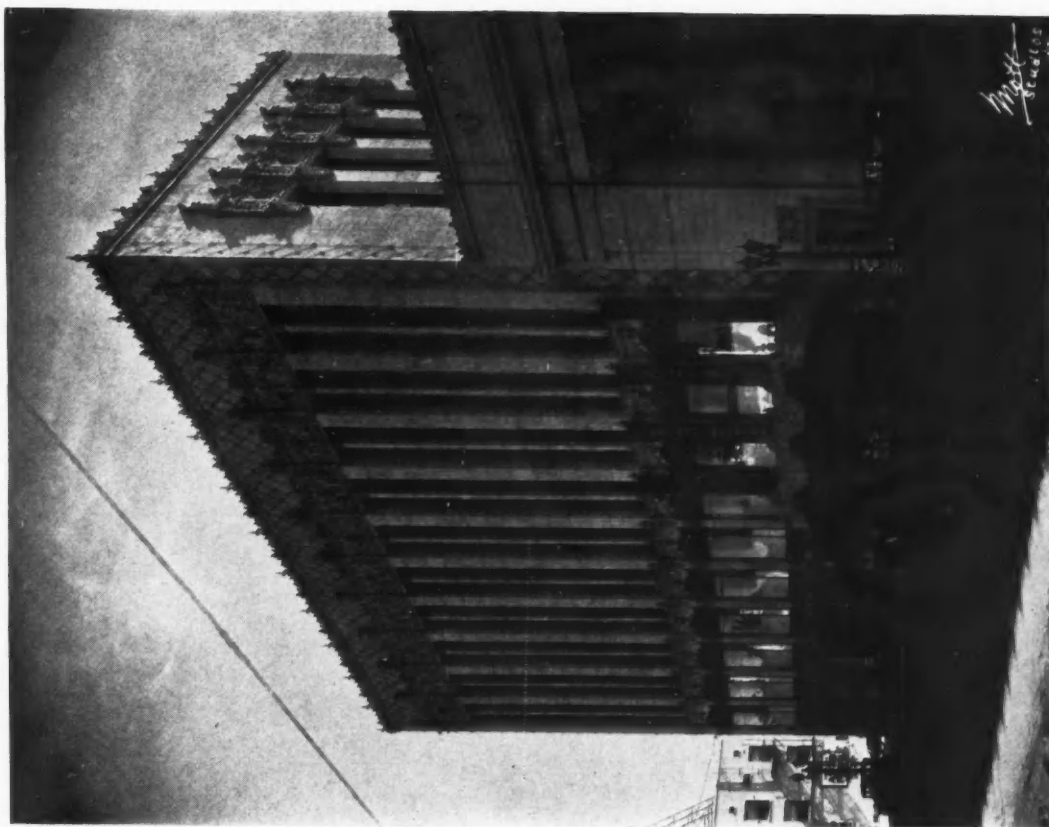
*Photo by Faxon Atherton*



MARQUISE, EL CAPITAN THEATRE, HOLLYWOOD, CALIFORNIA  
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photo by The Mott Studios





EL CAPITAN THEATRE, HOLLYWOOD, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photos by The Mott Studios



DETAIL OF OFFICE ENTRANCE, EL CAPITAN THEATRE, HOLLYWOOD, CALIFORNIA  
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

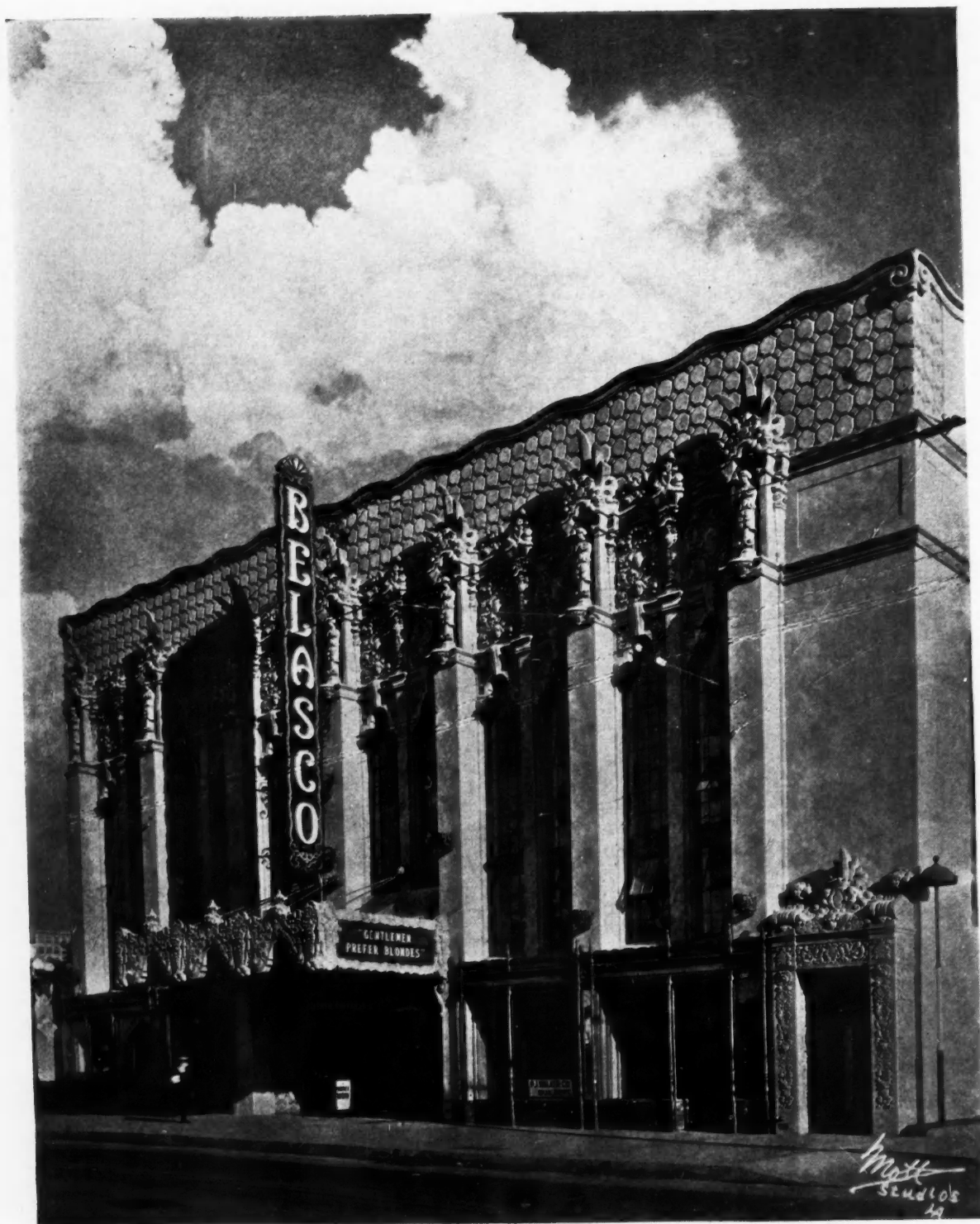
*Photo by The Mott Studios*



LOBBY, EL CAPITAN THEATRE, HOLLYWOOD, CALIFORNIA  
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

*Photo by The Mott Studios*





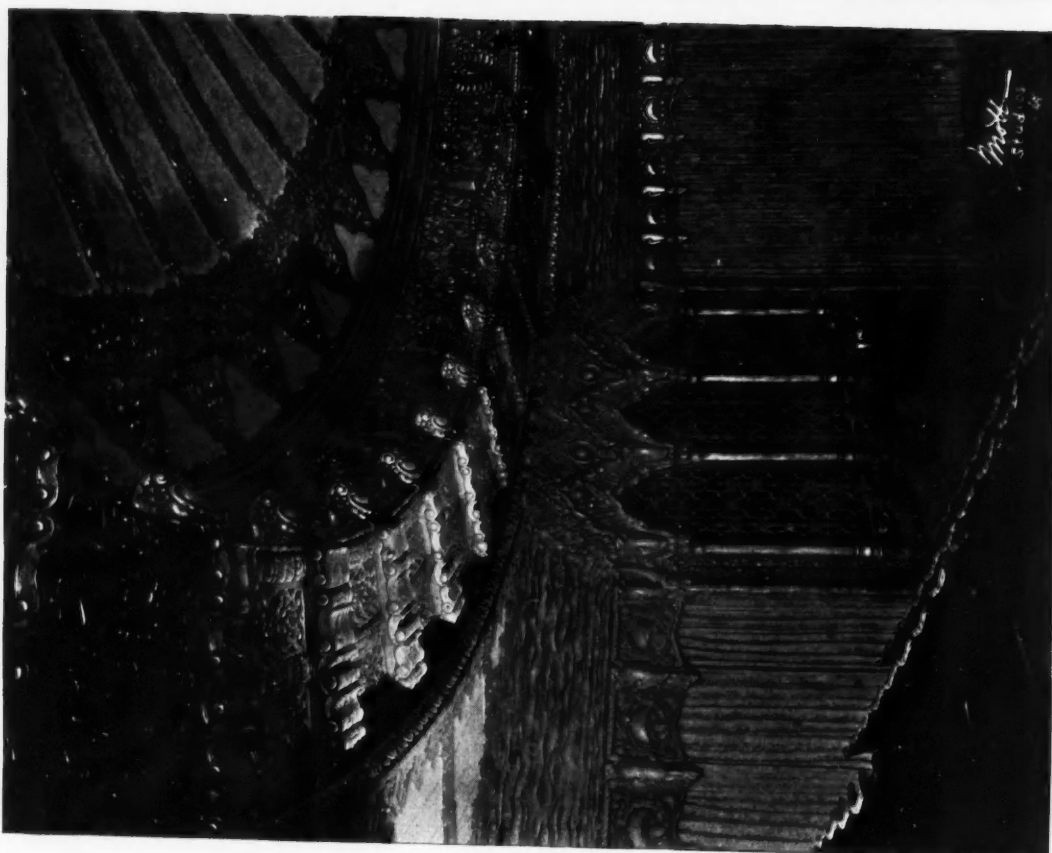
BELASCO THEATRE, LOS ANGELES, CALIFORNIA  
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

*Photo by The Mott Studios*



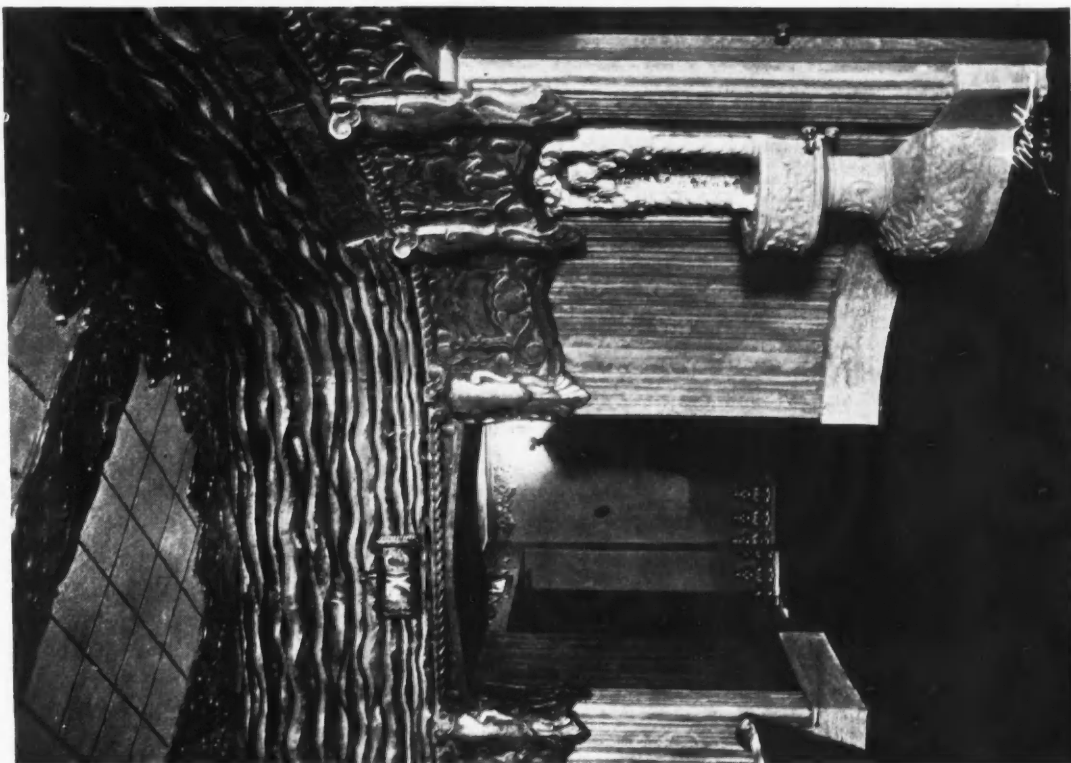
ABOVE—PROSCENIUM; BELOW—LOBBY; BELASCO THEATRE, LOS ANGELES, CALIFORNIA  
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photos by The Mott Studios



Photos by The Mott Studio  
 LEFT—AUDITORIUM CEILING; RIGHT—AUDITORIUM WALL; BELASCO THEATRE, LOS ANGELES, CALIFORNIA  
 MORGAN, WALLS AND CLEMENTS, ARCHITECTS





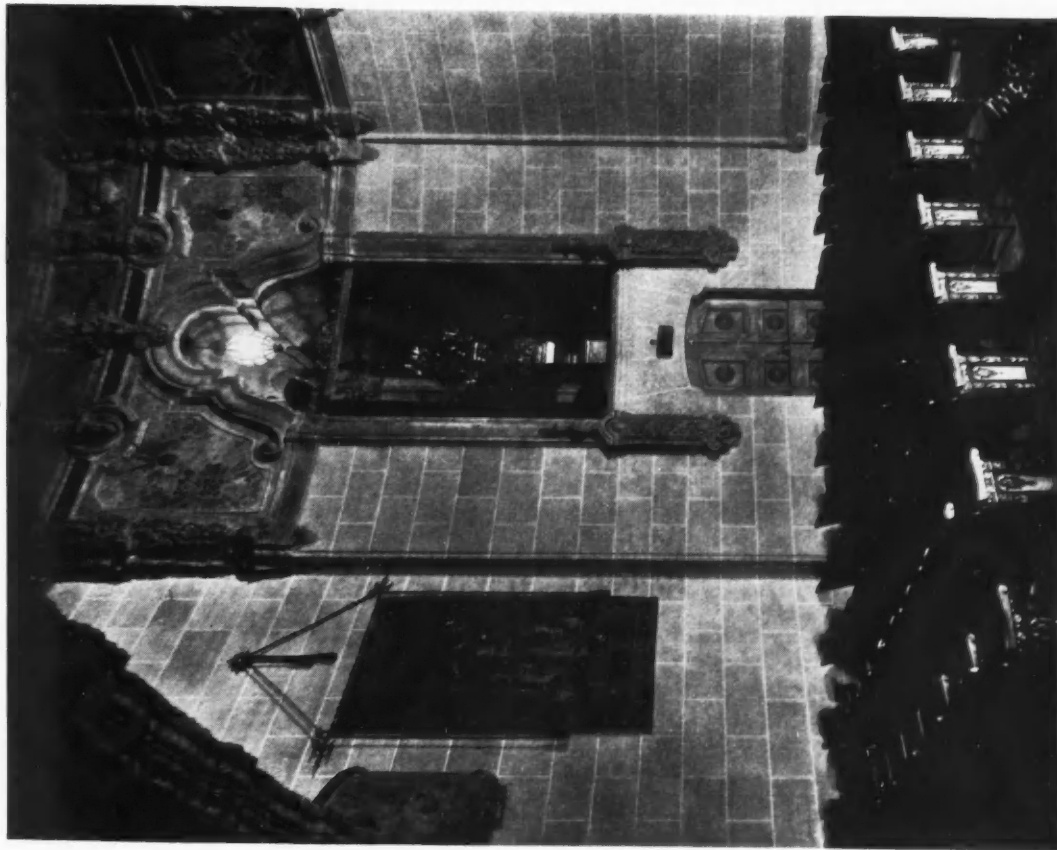
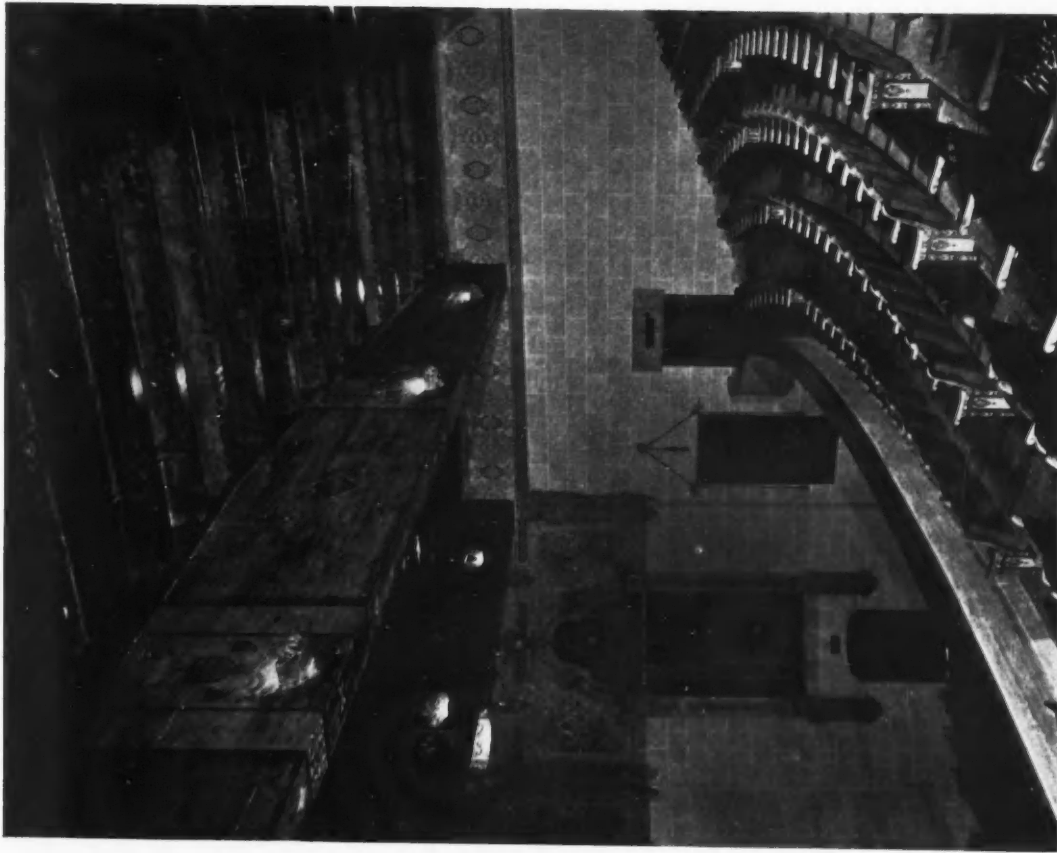
LEFT—SMOKING ROOM; RIGHT—FOYER DETAIL; BELASCO THEATRE, LOS ANGELES, CALIFORNIA  
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photos by The Matt Studios



MUSIC BOX THEATRE, HOLLYWOOD, CALIFORNIA  
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

*Photos by The Mott Studios*



AUDITORIUM DETAILS, MUSIC BOX THEATRE, HOLLYWOOD, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS

*Photos by The Matt Stadler*



## "THE MAN ON THE STREET"—*Speaks of the Packard Building*

[ BY ZOE A. BATTU ]



IN attempting to get the reactions of the lay mind on the new Packard Building, I strove to choose people who could respond with intelligence, yet who lacked knowledge of the technical phases of architecture, and in some cases of art, generally. The opinions as set forth are spontaneous—the "snap" judgments of the typical "man on the street" as to what he likes or doesn't like about this building, which has raised such a great wave of comment within and without the profession.

Perhaps it is not entirely fair to evaluate such a work by the opinions of this indefinite person of the masses, but here in America his views can never be wholly disregarded. He may be, educationally, emotionally, culturally, unequipped to weigh values in the question at hand, prone to quick, shallow judgments, untempered even by a spirit of intellectual tolerance; yet by a paradox of the existing order, his decisions represent ultimate wisdom. He is the court of final appeal for the leaders of great causes and the prevalent assumption is that his judgments are divinely right. Under these conditions, can we do less than give him voice in attempting to arrive at a just estimate of this Packard Building?

The parties to the experiment included a New York business man, the sales manager for a soda fountain and candy manufacturers' supply house, an engineer in the construction department of the telephone company, a literary magazine editor, a group of housewives, a student and teacher of psychological and philosophical studies, a commercial artist.

The New York business man voted the structure as typical of San Francisco, but questioned the wisdom of what he termed the "futuristic" in business buildings. He is a very successful business man, dealing in costly luxuries, but would hesitate to put up a building so pretentiously unique as this one for fear his customers' minds would be concentrated upon the architecture and decorations, rather than upon the merchandise. He would have his business home well and artistically built, with a judicious use of color and variety, but less obtrusive and spectacular than the Packard Building.

In the opinion of the soda fountain salesman the building is without an equal in the city for its advertising value.

The telephone company engineer, after examining the structure from several points of the compass and at night under the play of its changing lights, decided that there must be

something wrong with anyone who said that there is anything wrong with Maybeck's work.

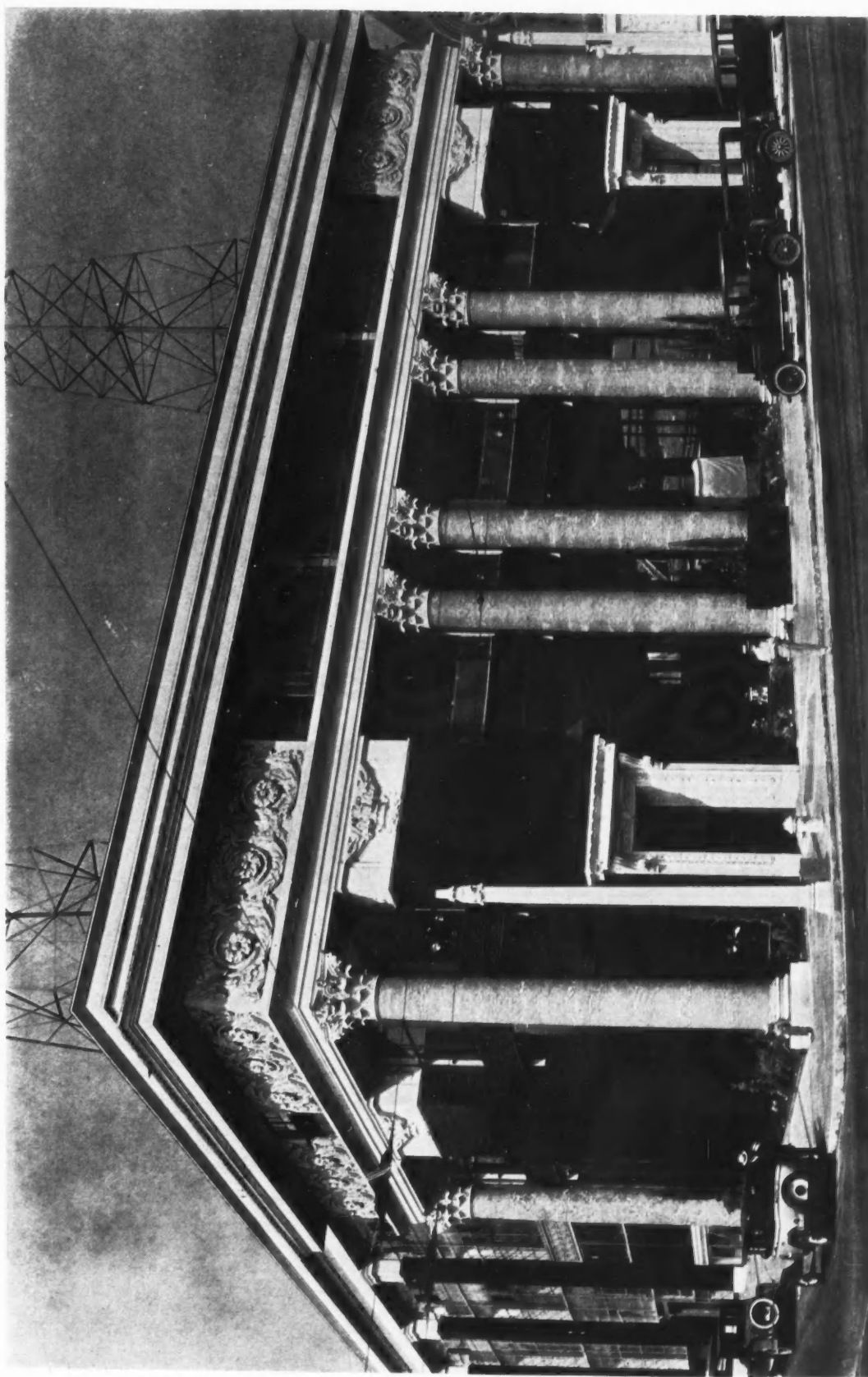
The editor of the literary magazine gave it as her opinion that the building is expressive and suggestive of the machine it houses. The Packard is an aristocrat among cars; the building is a fitting home for such a car. This motive and its expression in this instance she compared to present-day methods employed in advertising fine perfumes, jewelry, costly fabrics, etc., whereby color and well-executed effects in type and composition subtly convey a sense of the beauty, value and distinctiveness of the product.

The group of housewives thought that as a business building it was all very well. However, to attempt to duplicate the pretentious spirit in the average home would, in the opinion of these women, render the home not a place to be lived in and with, but something merely to be looked at.

In the opinion of the student and teacher of psychological subjects, such structures represent an economic waste. They are the result of an economic order marked by competition so keen that we are driven to oversell and to place as much or more emphasis on things outside of the product as upon the inherent values of the merchandise itself. This woman was careful to add that she does not discount the importance of beauty and harmony in the material and abstract scheme of things, but she was emphatic in the point that it is more fitting to the spirit of business to keep its beauty simple and shorn of the unnecessarily ornate.

The commercial artist could not see any justification for the ensemble or its details from an artistic or practical standpoint. If, indeed, it has advertising value, it secures that value by violation, rather than original interpretation, of practically sound advertising art principles. The thing in this woman's opinion is "stagey"—a confused clamor for attention. The outside pillars have no structural reason for being. They hold up nothing; they are no integral part of the walls and upper stories. They are just put there because they are pink.

And so it goes. Public opinion on the merits of the building is clearly divided. Where one man accepts it, the next rejects it, and acceptances tend to be tempered by reservations. The gist of this situation is perhaps best expressed by Maybeck himself in the radio speech he delivered at the formal opening of the structure. To repeat him in part: "Only in San Francisco does this building happen, and only at this hour—it may be good art; it may be bad. \* \* \* The one thing



"PACKARD" BUILDING FOR EARLE C. ANTHONY, INC., SAN FRANCISCO, CALIFORNIA  
BERNARD MAYBECK, ARCHITECT; AHNDEN AND POWERS, ASSOCIATED

*Photo by Gabriel Moslin*

this building does reflect to me is earnestness, energy, hard work, and it seems to me that everyone from the bottom up worked with a sense of doing something good."

For myself, and speaking as I must as a layman, I am very certain that the building could happen in no other place than California, where verily the cultures and architectures of all the races of the earth seem to find climatic and geographical environments favorable to the evolution of fresh expressions and vigor, and at a time when we are peculiarly sensitive to the widely varied heritage that is ours and facile in giving the many, many elements new adaptations. When I first looked upon the building, I was confused by the complexity of sources from which it springs and the infinite variety of its materials. There seemed to be no logical connection between masses and details. But after a time this confusion passed away, much in the same fashion that misunderstanding of a new, strange opera passes away. I perceived unity of symbolism in the building, as a building. As such it is variously and ideally suggestive of many lands, architectures, inspirations, of the Orient, Occident, Asia, Africa. It is richly visionary.

But in the matter of the structure's symbolism in relation to its purpose, I am beset with doubts. The Packard car is an aristocrat of the machine age. It is steel and little else, made alive, sensitive, responsive, muscular. It is costly, sumptuous, luxurious, but what a marvel it is of the art of achieving these qualities by confining structural and ornamental elements to bare essentials!

So it seems to me that between the building, the business and product it houses there is a subtle incongruity and discrepancy—an opportunity overlooked to create something equal in impressiveness, attention value and beauty, yet giving more exact expression to the spirit and motive that has evolved this vital thing of steel.

However, let that point pass as it may. The creator has, without question, labored in sincerity, though he may have disregarded this or that precedent. His sincerity and courage are genuinely virile and it is not impossible that another generation of builders will carry forth the symbolism and spirit expressed in this work to a fine and harmonious perfection. Such things have happened before.

[*Editorial Note:*—Professional opinions as to the merits of the Packard Building vary as much or more than those of laymen. The liberties which have been taken with the use of motifs, materials and colors are questioned by purists. Disregarding these as matters of detail, no one can question the fundamental architectural qualities of mass and line, of proportion and balance, or the effect of monumental nobility which has been conceived.]

\* \* \*

#### TALK BY BERNARD R. MAYBECK, BROADCASTED FROM THE PACKARD BUILDING ON ITS OPENING NIGHT

"You and I are molded by the land, the trees, the sky and all that surrounds us—the streets, the houses and men. Our hearts are shaped by the plaster walls that cover us and we reflect plaster-wall ideals, and that by repetition to the nth power.

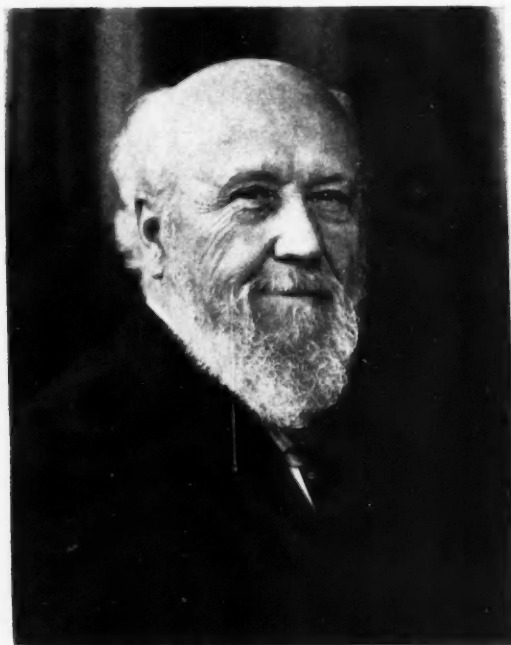
"When I make a vase, a cup or a saucer they will be the exact expression of what I am. This vase or cup or saucer will tell you who and what I am whenever they appear before your sight.

"The time may come when we shall bring man-made things to establish facts in history, to round it out, just as it is being done in the courts to find out the truth for the jury.

"A Russian philosopher, Ouspensky, like the American Indian, thinks that the things men make are alive. He says that when he passes the walls of the Kremlin Prison he feels that the stones themselves reflect the meaning of why they are there. Perhaps from this same point of view the Notre Dame of Paris tells the story that Victor

Hugo expressed in thought. When the Cathedral of Notre Dame covers you, you seem to sense the presence of men who lived long ago. You may sense the good that they did; their errors were buried with their bones. That cathedral is a mirror of that sky, those trees, those swamps, the hearts of those men who lived in that exact geographic location, and at that exact hour, and at nowhere else and at no other time.

"This building, The Packard, in which I stand as I give voice to my thoughts, is again the repetition of the forces that built cathedrals, but from a different motive. Only in San Francisco does this building happen, and only at this hour—it may be good art, it may be bad—but such as it is, it is the outcome of the man who inspired



BERNARD R. MAYBECK

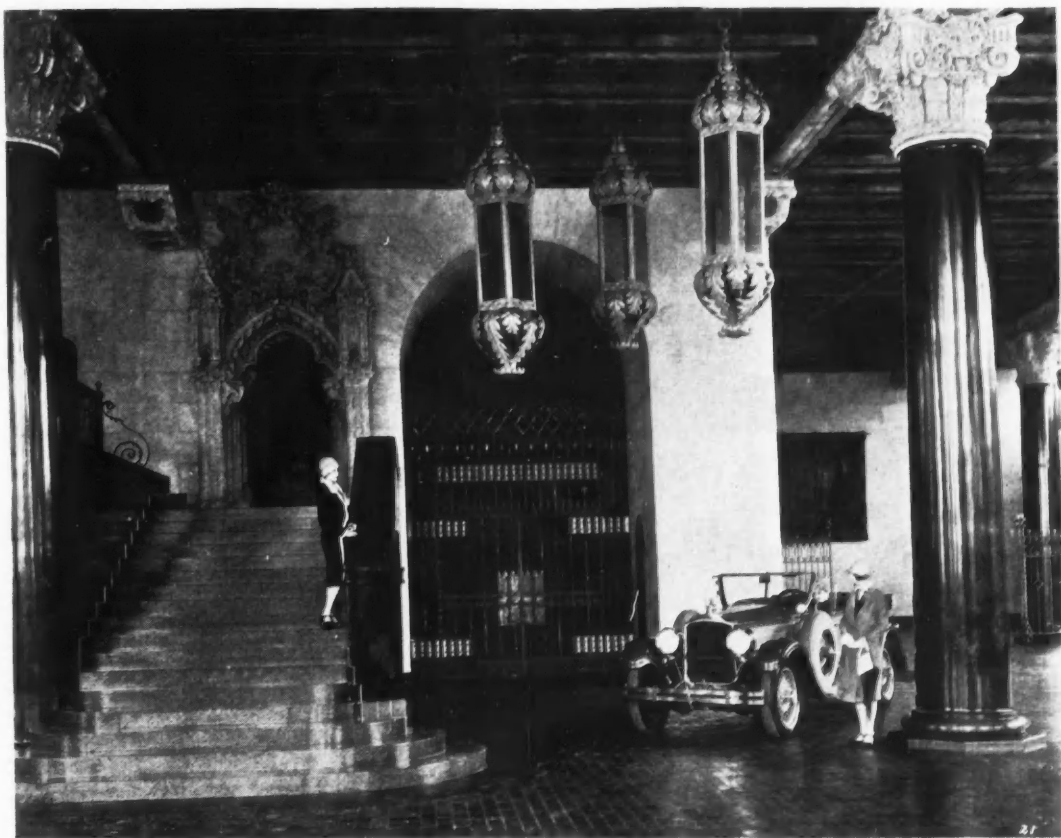
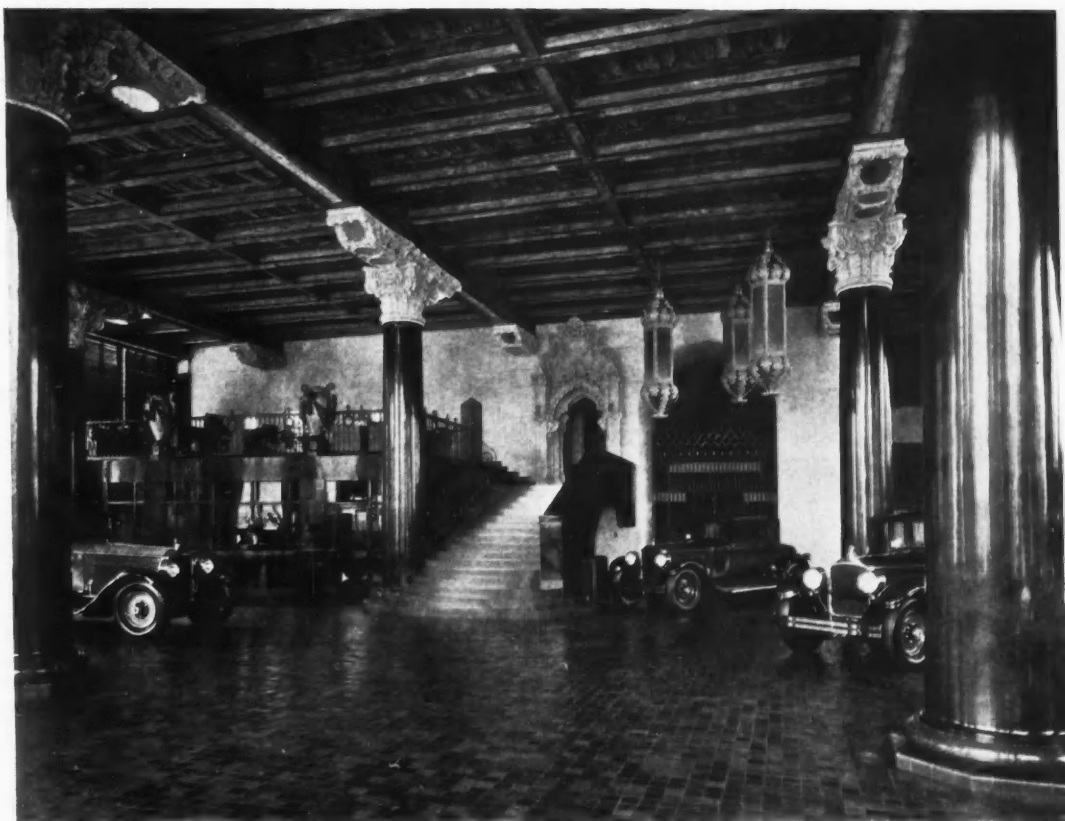
it' and had the courage to bring it into being, aided by many men. The one thing this building does reflect to me is earnestness, energy and hard work; and it seems to me that every one from the bottom up worked with a sense of doing something good. Every sensitive heart that can read will feel this spirit of the men who built the place; and I believe those who come from the snow countries will feel that it is an expression of the 'Spirit of San Francisco,' and that it could not happen in Boston. The people of that snow country have another spirit which would take on a different form. All this is another way of speaking of cooperation. The measure of the beauty of a city is the measure of the cooperation of its citizens." *Note:*—"The man who inspired it" is Earle C. Anthony.

\* \* \*

#### WET BRICK BEFORE, NOT AFTER, LAYING

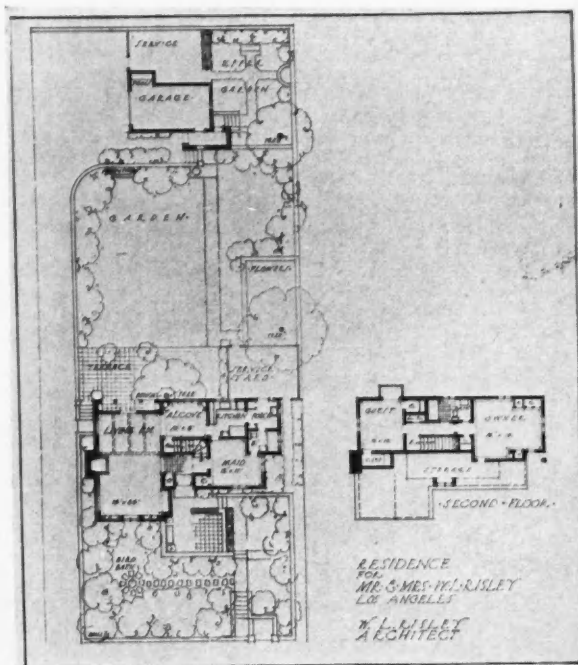
The wetting of brickwork for a period after laying, as often is done in concrete construction, does not add to the strength of the brickwork, according to information given out by the Common Brick Industry as a result of a series of tests conducted by the United States Bureau of Standards at Washington. Tests have proven there is no decided increase in the strength of wetted walls over those of the same type of construction which were unsprinkled. The industry, therefore, states that this unnecessary expense and trouble may safely be eliminated.



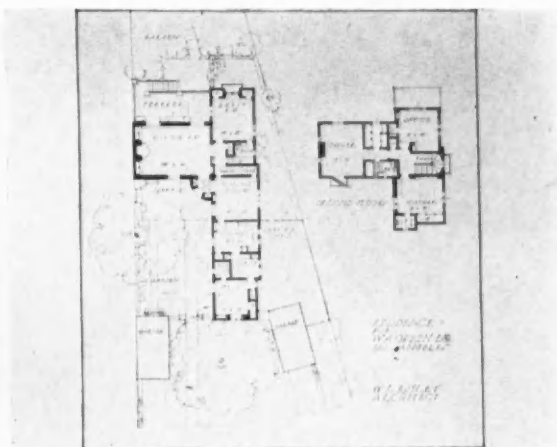


SALES ROOM, "PACKARD" BUILDING FOR EARLE C. ANTHONY, INC., SAN FRANCISCO, CALIFORNIA  
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*Photos by Gabriel Moulin*



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## SEATS FOR THE MIGHTY AND THE MASSES

[BY M. G. PERRIN]

*Seating Engineer, C. F. Weber & Co.*

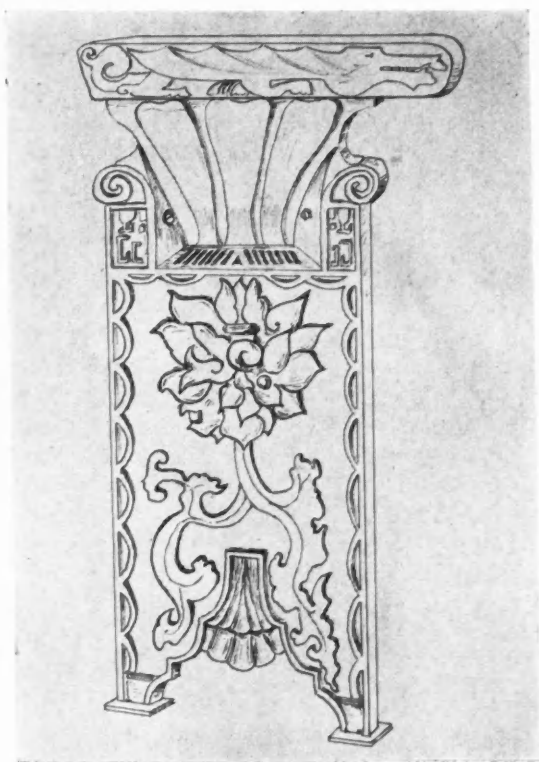
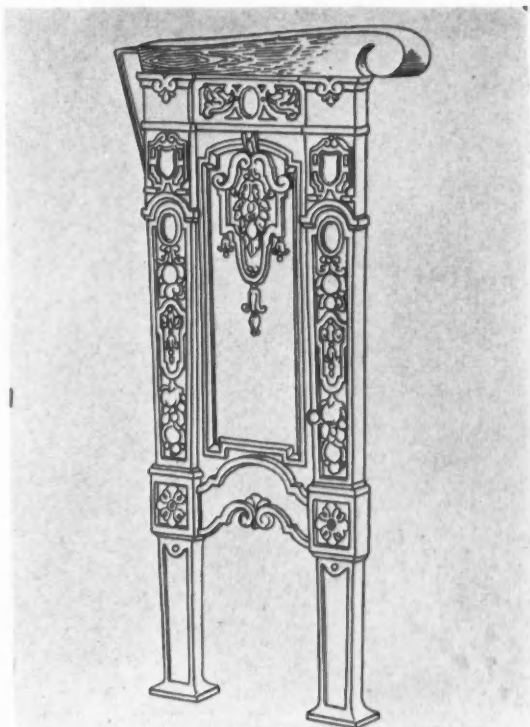


THE general public is prone to take its seats at the theatre, opera and lecture hall, its church pews, altar embellishments and other material forms of its spiritual faith, largely as a matter of course. Its notice of such equipment and comment thereon is apt to be confined to a lack of comfort or some other glaring fault. But the architect planning a building for public gatherings must consider a multitude of factors in providing seating facilities that are at once comfortable, enduring, within the allotted cost for them, and in keeping with the spirit and purposes of the structure.

His problem is often far from being simple, but modern production methods and a rich tradition of history unite to enable him to provide seating of superlative artistry and excellence at a reasonable cost. Historically the sources and inspirations that lend themselves to the design of seating units for public gathering places are as rich and varied as architecture itself. Throughout the lands of the earth and the ages, wherein man has built his great temples of worship or amusement, he has invariably embodied in the seating units finely wrought designs, symbolically and artistically in harmony with the spirit of the whole.

Indeed, we may take a single carved pew from any of the world-famous or lesser known cathedrals of the Old World and from its general design and embellishments piece together a creditable knowledge of the building,

better-known and leading houses within the seat-making industry are fully alive to the responsibility this tradition and history impose upon them. The industry is among the foremost of great American enterprises, with a full



its purpose and the innermost thoughts of the people who brought it into being. We may take a chair from one of the opera houses of Paris, Rome, Berlin, London, New York, and truly the splendor of the opera, the glamor of the drama have become part and parcel of the materials of which it is made.

Fortunately for this age, its builders and buildings, the

realization of the existing opportunity to create products artistically worthy of an exalted past and to cooperate with today's architects in giving lasting expression to some of the finer creative craftsmanship of the modern age. Thus, generally speaking, high standards of workmanship and quality prevail in this industry of seat making.

Mechanical features of chairs with movable seats have been simplified to the point of being entirely trouble-proof. The chairs are built for long life and to withstand all the careless usage that a thoughtless public gives them. The woods used in chairs, pews and other ecclesiastical cabinet work are selected for their soundness and beauty of grain; carefully cured, dried and processed to best withstand the climatic conditions in the location where the products will be installed. Fabrics are woven largely to specification with the object of rendering them tear-proof and well-nigh wear-proof.

Within this industry there has been assembled possibly the largest and most expert group of wood workers, carvers and metal workers to be found in America today. The leaders in wood-carving work come from a score of lands in which the art has attained outstanding perfection. These men are artists in their medium and skilled in creating designs of their own or executing those furnished by the architect in a manner that reveals the inherent beauty of the wood grain and makes of these smaller units in the architectural scheme things of rare beauty and symbolical interest.

Indicative of the singular excellence which seat making has attained in America is the seating of the Temple Emanu-El, San Francisco. This job has been rated in the industry and the architectural profession as one of the

[Continued on page 59]

# Tudor Shingle Tile



*Lang Realty Co.'s Model Home, Forest Hill, San Francisco*

*Harold G. Stoner, Architect*

THE FULL CHARM of the Tudor Shingle Tile developed by Gladding, McBean & Co. is revealed here, in fine harmony with stone walls. The full range of kiln-run colors was employed, making a roof of exceptional attractiveness.

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# INTERIOR DECORATING

## DEVELOPING DECORATIVE ASPECTS IN HEATING

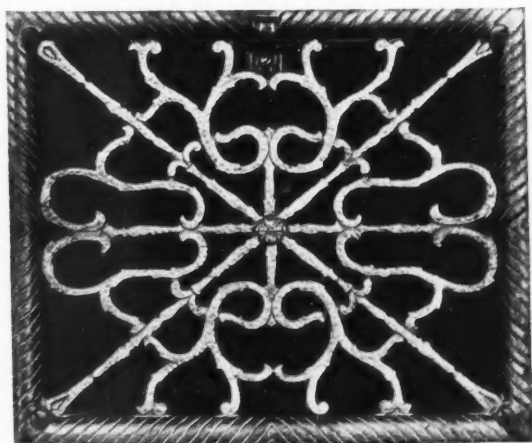
[BY ZOE A. BATTU]



ALL THE PROBLEMS which beset the architect, that of the artistic disposal of heat registers and radiators is by all odds the most stubborn and defiant of a thoroughly satisfactory solution. Radiators may be set in wall recesses; registers may be set flush with the walls and radiator screens can be had in any number of materials, beautiful designs and effects, but somehow there always lingers, in the most skillful attempt at concealment, a sense of the makeshift. It seems quite impossible to entirely banish a certain mechanical note that such external apparatus injects into the otherwise harmoniously artistic chambers of the home, business house or public gathering place.

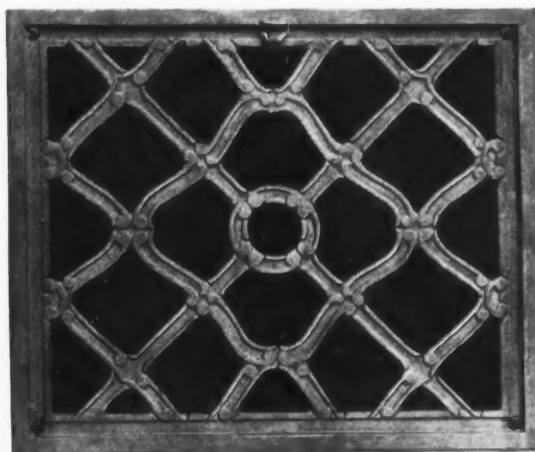
But whatever may be the objectional features of heating systems from the artistic viewpoint, they are nothing that can be done away with. Satisfactory heating is indispensable to comfort and full efficiency in every type of building. The situation from an artistic and decorative standpoint, therefore, is distinctly one of choosing the lesser of two evils and studying facilities at hand with a view to making the best of them.

Before dealing with the decorative possibilities of heating systems, it is, of course, understood that mechanical and engineering factors bearing on the case have been fully considered and provided for. No matter what decorative masterpiece the architect may evolve in the way of registers and radiators, the feat will win him little gratitude from a client whose home or business place is inadequately heated because unseen mechanism has been sacrificed or wrongly handled to provide impressive exterior arrangements.



It was, perhaps the importance of these strictly utilitarian factors of heating that made progress slow in evolving its artistic side. Heat was heat and could not be left out of building plans, and there was a vast number of mechanical and scientific problems to be solved by manu-

facturers of heating systems in order to perfect their products. Everyone was so concerned with these angles that artistry was not thought of. But now that the heating system industry, as a whole, has mechanically perfected its products, it has time to concern itself with their artistic possibilities.



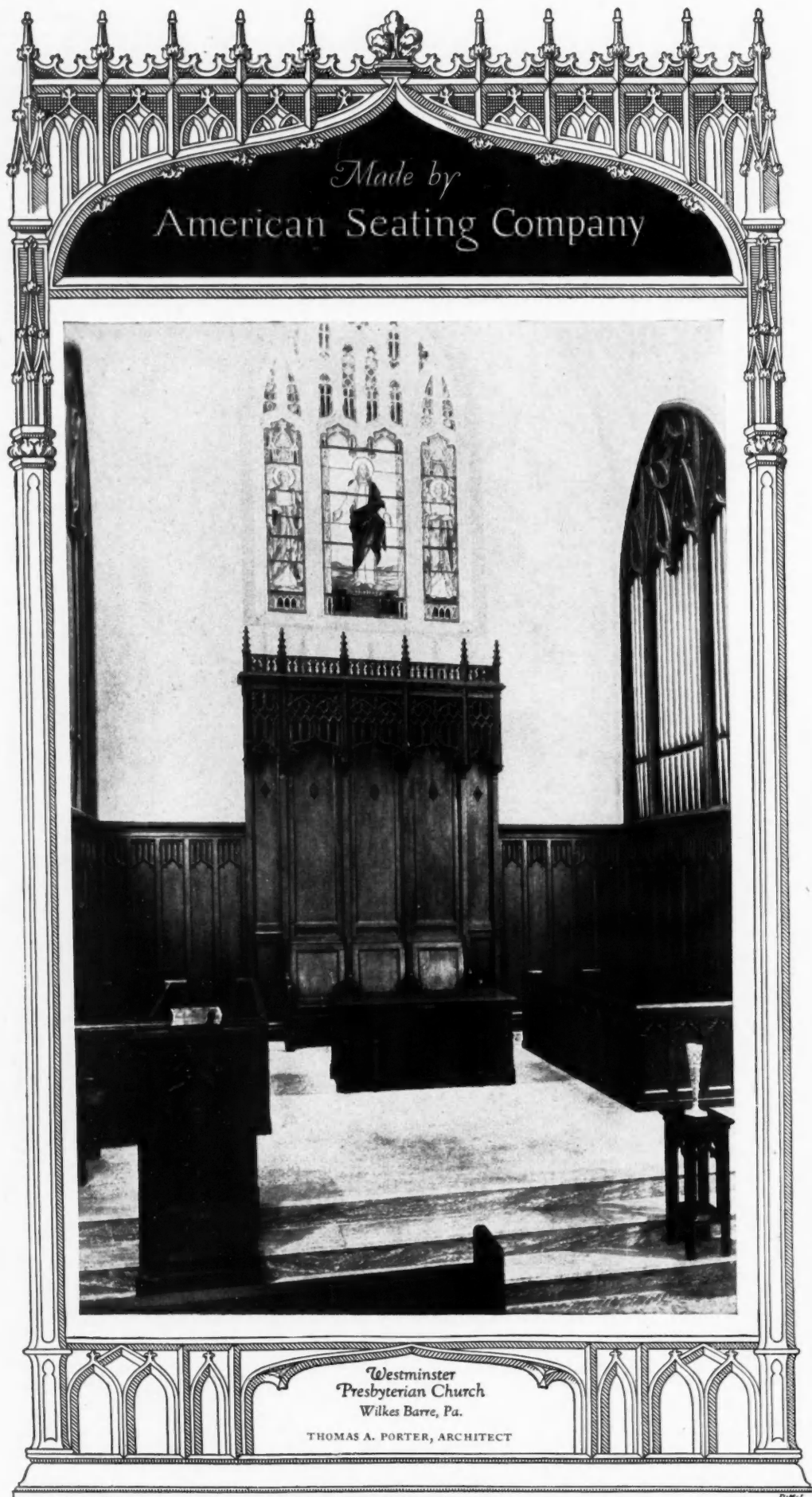
Thus, in recent years, we see the registers and radiators of the several types of heating plants acquiring some semblance of grace and good design. Steam radiators, whether fired from a central basement plant or from a self-contained gas or electrical unit, are no longer the ungainly objects of former years. Their loops are slenderized and harsh contours are toned down.

Hot-air registers are made in period designs and various colors and finishes, so that they blend very well with the style and color scheme of the rooms into which they are put. In fact, this type of heating is perhaps the most flexible available from the standpoint of register treatment, for while the wall openings, in the interest of practicality, may have to be rather large, registers can be specially designed so that the effect is still pleasing and the unity of the room is not objectionally broken. In homes, especially, this is an important consideration. The evil of soiled walls in this type of plant is always more or less present. However, in the Pacific Coast territory, where hot-air heating systems are in extensive use, this objection rarely assumes abnormal proportions, because it is seldom necessary to burn any kind of fuel at high temperatures over prolonged periods.

If the client is a stickler for cleanliness, electric heat will fill all his demands in this direction, since it ejects no gases, fumes or dust into the air and production of heat is independent of atmospheric conditions. Electrical heaters of both the portable and wall type show growing traces toward physical attractiveness and harmony with their surroundings.

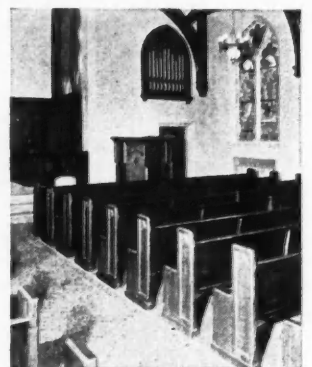
For this type of heating there has also been developed a system of automatic thermostatic control, which is

[Concluded on page 61]



## Experience Counts

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# EDITORIAL

## Principles of Practice

AT THE last Convention of the American Institute of Architects, held in Washington, May, 1927, a revised and briefer Code of Ethics was adopted, has been printed and mailed to all members, and is now binding upon them.

That these Principles of Professional Practice should apply to the conduct of all architects, whether A. I. A. members or not, is clear to anyone, at first reading. As this document states, it would be difficult and voluminous, if not impossible, to frame a set of rules which would cover definitely all duties and relations of the architect. However, the Nine Points to which this Code has been boiled down are broad enough to guide under almost any conditions or circumstances.

A preliminary paragraph states the basic principles of the profession so clearly that it should be quoted and repeated as widely as possible:

"The profession of architecture calls for men of the highest integrity, business capacity and artistic ability. The architect is entrusted with financial undertakings in which his honesty of purpose must be above suspicion; he acts as professional adviser to his client and his advice must be absolutely disinterested; he is charged with the exercise of judicial functions as between client and contractors and must act with entire impartiality; he has moral responsibilities to his professional associates and subordinates; finally, he is engaged in a profession which carries with it grave responsibility to the public. These duties and responsibilities cannot be properly discharged unless his motives, conduct, and ability are such as to command respect and confidence."

In the light of previous comment in these columns, it is interesting to note that the new Code definitely urges greater publicity: "An architect will not advertise for the purpose of self-laudatory publicity, but publicity of the standards, aims and progress of the profession is to be commended."

\* \* \*

## Wishing Many Happy Returns

OUR HEARTY congratulations to the *Architect and Engineer*, which celebrated its twenty-second birthday by change, in the April number, to a larger size page and an attractive cover, thus joining the ranks of what may be called standard-sized magazines.

The choice of illustrations for this and subsequent issues has been happy. Buildings which received Honor Awards from the Northern and Southern California Chapters, A. I. A., have

been featured, and maintain the high standard of merit to be expected. A special "House Number" gave examples of domestic architecture from various parts of California, all evidently chosen by a judge of good design and good taste. Text pages are set with large, well-spaced type, easy to read. It does not need the eye of an expert to appreciate the tremendous improvement in appearance and make-up; and we are sure that the *Architect and Engineer*, which has always specialized in giving useful information to and about the building industry, will be even more valuable to its readers in the new form.

\* \* \*

## BARCELONA PORT COMPETITION

In a report just furnished the Bureau of Foreign and Domestic Commerce by American Consul-General Nathaniel B. Stewart at Barcelona, Spain, he advises that he has received a communication from the Consortium of Warehousing and Free Port of Barcelona, stating that it is proposed to construct in Barcelona a model free port and that to aid in carrying out this purpose it is opening an international competition of preliminary plans and projects in which the technical skill of the entire world is invited to compete. The competition will be open to all competent persons whatever their residence or nationalities. Plans may be drawn in Spanish, French, English, Italian, German or Portuguese. The period for their presentation ends on December 9, 1927, at 12 p.m. A prize of 100,000 pesetas and another of 25,000 pesetas will be awarded to those offering the plans chosen.

Complete details of the terms of the competition, together with all other necessary information, are on file in the office of Leonard B. Gary, district manager of the Bureau of Foreign and Domestic Commerce, 310 Customhouse, San Francisco.

\* \* \*

## RESIDENTIAL COST INCREASES IN PAST TWELVE YEARS

Figures recently published by an investment company on the cost of residential building for the Los Angeles district show a gradual increase every year from 1915 to 1926.

On the basis of cost per square foot for residential building the figures are as follows:

| Year | Per sq. ft. |
|------|-------------|
| 1915 | \$1.82      |
| 1916 | 2.20        |
| 1917 | 2.33        |
| 1918 | 2.90        |
| 1919 | 3.48        |
| 1920 | 4.09        |
| 1921 | 4.26        |
| 1922 | 4.31        |
| 1923 | 4.43        |
| 1924 | 4.85        |
| 1925 | 4.94        |
| 1926 | 5.10        |

\* \* \*

Luther Fentress, architect, has removed his studio and residence to San Marino, California.



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# SAN FRANCISCO ARCHITECTURAL CLUB

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THE S. F. A. C. has once more furnished winners for the Harvard Annual Scholarship. The lucky men this year were none other than Rome Blas, also last year's winner, and Theo. Vierra, the pride of the Club. The boys unite in extending their heartiest congratulations to both Rome and Teddy, with the hope that they both enjoy to the fullest the benefits to which their earnest efforts entitle them.

The Club picnic held May 22 at Marshall Park was voted a huge success by all who attended. Games, dancing and feasting helped to make the occasion a happy one.

The June meeting was well attended and was featured by moving pictures in conjunction with a lecture on the manufacture and uses of Celotex.

Vacancies made by the retiring treasurer and directors were recommended to be filled by Ed Counter for treasurer and the Nominating Committee announces Jack Sly, Ira Springer and J. Devitt will do battle for the directorship.

Future Club events of importance will be an overnight party at Ira Springer's palatial summer home-on-the-Napa, for members only. June 24th and 25th are the dates and boating, swimming and fishing will be the attractions. Several of the boys will participate in the boating, swimming and fishing; the majority, however, are coming for the etc.

At some time in the near future (date unsettled) a Club trip will be made to the Columbia Steel Corporation's plant at Pittsburg. Transportation and eats provided. An inspection of the plant will disclose every phase of fabrication from the raw material to the finished product, in the manufacture of steel plates, nails, etc.

Tendencies toward Eastern migration as evidenced by the Atelier boys this last year has led the mossier to consider establishing our S. F. A. C. Atelier in the East with a branch here at the Club. The list of "Atelier Rats" who have left or intend leaving the Club this year in-

cludes: O. Bullock, F. Kruger, R. Blas, H. Driver, R. Tranelletti, J. Dinwiddee, J. McGilvray, O. Hooker, C. Trudell, H. Anderson, Ted Vierra, Bob Williams and Ralph Kerr.



Theo. Vierra

Favorable reports are received from the South, where Stanton Willard (Tubby) is convalescing from an operation for appendicitis.

TRUDY.

## NORTHERN CALIFORNIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

### NEXT MEETING

Due to the vacation period, the next regular meeting of the Northern California Chapter, The American Institute of Architects, will not be held until September 20, 1927. Notice of this meeting will be sent to the members.

\* \* \*

Glass skyscrapers with a framework of steel may become the latest fashion in architecture, catching the sun like dazzling prisms and permitting an open view of thousands of office workers. Architects have been flocking to the exhibition of Granovsky, the first Russian constructionist to visit America, who has included the model of a glass skyscraper among his strange cubistic constructions. The discovery of vitrified glass, which is as sturdy as steel, has made these buildings possible.

### BRICK MEET IN WASHINGTON

Manufacturers of common brick will hold their next annual convention in Washington, D. C., in February, 1928. Among other features being arranged for the delegates to the convention the Common Brick Manufacturers Association of America advises that a visit will be made to the United States Bureau of Standards, where may be witnessed tests of common brick in the making.

### HAVE YOU COPIES OF

## JANUARY or FEBRUARY, 1926?

As our files are nearly exhausted on the above two numbers of Pacific Coast Architect we will gladly pay for copies returned to Business Office, 703 Market Street, San Francisco.

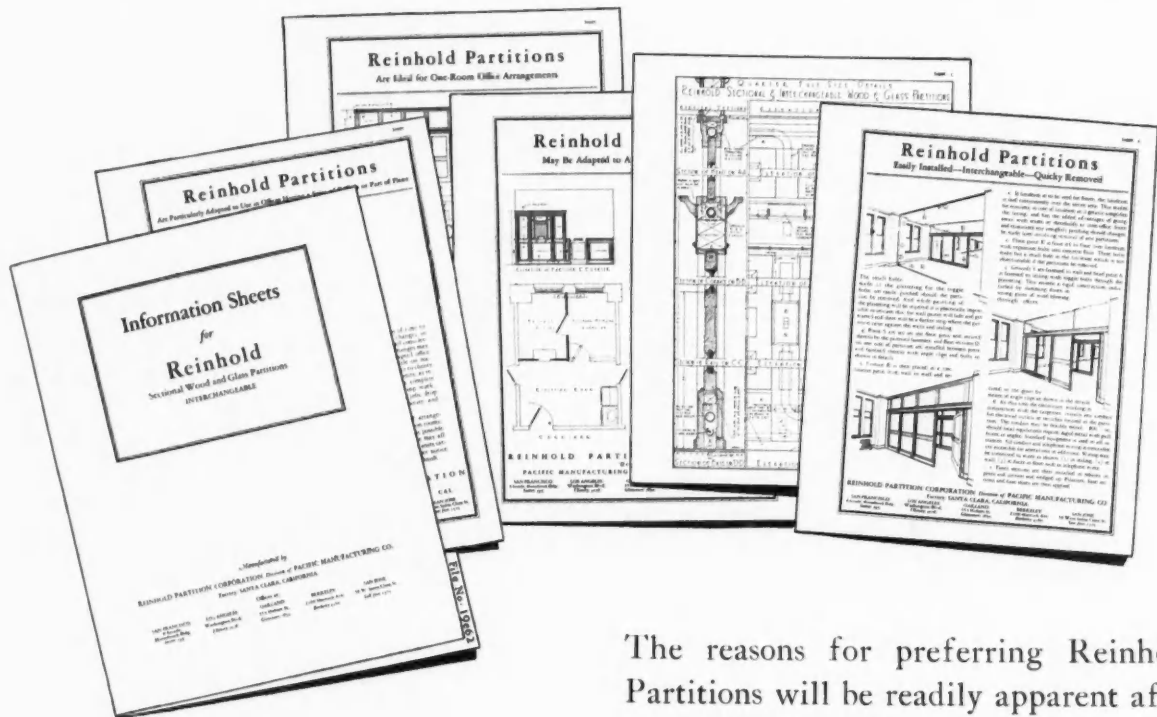
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## LOS ANGELES ARCHITECTURAL CLUB

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The mid-June meeting of the Los Angeles Architectural Club was given over to discussion of various professional problems. Notable among the several talks was one by Myron Hunt, who spoke on "Suggestions for the Young Architect." Chas. H. Cheney, William Lee Woollett and Chas. Kyson were other speakers, who discussed several pertinent professional issues. Kyson has been most active in the work of bringing the architect to a realization of his own worth and of his profession in general, and this organization is cooperating with Kyson in formulating a program whereby practical steps may be taken in the attainment of this desirable end.

June 30 was marked by an interesting meeting, the entertainment of which was given through the courtesy of A. J. Bayer & Company.

\* \* \*

## WASHINGTON STATE CHAPTER A. I. A.

*Headquarters, Seattle, Wash.*

HARLAN THOMAS . . . . . *President*  
 SHERWOOD F. FOX . . . . . *First Vice-President*  
 PAUL D. RICHARDSON . . . . . *Secretary*

May and June meetings of the Washington Chapter of the A. I. A. saw the transaction of several constructive pieces of business. October has been definitely set aside for the holding of an architectural exhibit in the quarters of the Seattle Fine Arts Society, and a budget for financing the exhibition is under consideration by the committee in charge of the project.

A report covering the work of the Department of Architecture at the University of Washington was presented with particular reference to a scholarship for the purpose of sending a student to the Architectural School at Fontainebleau. It was voted that the Chapter make a contribution of \$100 to this fund.

The functions of the City Building Department as set forth in the Seattle city charter were reported upon, and it was voted that a committee be appointed to see what steps might be taken to improve certain practices of the Building Department in the matter of plans for public buildings.

\* \* \*

## SOCIETY OF ENGINEERS

*San Francisco Bay Region  
 Offices, 952 Pacific Building*

GEORGE E. TONNEY . . . . . *President*  
 JOHN WALLACE . . . . . *Vice-President*  
 ALBERT J. CAPRON . . . . . *Secretary*

Monthly meetings, second Tuesday evening of every month, Blue Room, Palace Hotel.

The final meeting and banquet of the Society of Engineers before their summer adjournment took place at the Palace Hotel, Tuesday evening, June 14. The National Steel Tube Company provided the principal entertainment of the occasion, through its showing of a film covering the manufacture and use of its products in various industrial and commercial plants and buildings, engineering projects, etc. The Society of Engineers will not reconvene until the second Tuesday in September, which will mark the opening of its fall and winter programs and activities.

## ENGINEERS' EMPLOYMENT SERVICE

The Engineering Societies Employment Service, whose Western headquarters are at 57 Post street, San Francisco, and in charge of Newton D. Cook, announces that its offices are in a position to fill permanent or temporary positions in architectural organizations where an engineer's services may be required, or engineering offices who may require the services of an architect or architectural draughtsman.

This employment service, which was inaugurated some eighteen months ago, is cooperative and the organization is composed of The American Society of Civil Engineers, American Society of Mechanical Engineers, Engineers Club of San Francisco, American Institute of Mining and Metallurgical Engineers, American Institute of Electrical Engineers, California Section of American Chemical Society and the Western Society of Engineers. Offices are also maintained in Chicago and New York. The facilities are thus nation wide and the societies comprising the organization take in every possible branch of the engineering profession. Applicants for positions are carefully classified as to education, experience, past records, age and general qualifications. There is no charge to the employer for availing himself of the services of this bureau.

\* \* \*

Scholarships in the Harvard School of Architecture, as recently announced for the year 1927-28, reveal two young San Franciscans as capturing first and second places in the competitive awards, which are national in their scope. The winners are Theodore Vierra, first place, and Romello Blas, second. Blas, with Orrin Bullock, also of San Francisco, won the same scholarship last year.

Vierra comes originally from Hawaii and obtained his architectural experience in the offices of Bakewell & Brown. He will remain in San Francisco during the summer months, going East in September to enroll for the fall college semester.

Blas, Vierra and Bullock are members of the San Francisco Architectural Club, and Vierra is the seventh member of the organization to win the Harvard Scholarship, which is rated among the profession as one of the highest of its kind and is an honor greatly coveted by young architects.

\* \* \*

## CONSTRUCTION BOARDS REORGANIZED

A cabinet consisting of the heads of nine State departments will advise Governor Young on all subjects of government. Two of these departments are of particular interest to the building fraternity. In fact, the whole new plan of government is of general interest to all.

A new department of public works consolidates the divisions of engineering, irrigation, water rights, architecture, highways. A State highway commission will have five non-salaried members.

A new State department of industrial relations consolidates the divisions of industrial accident, housing and sanitation, State employment agency, labor statistics, law enforcement and industrial welfare.

This does away with a number of different State commissions that have functioned separately heretofore, but in most cases the commissions still remain a part of the State government, their duties co-ordinated in one or another of the new departments.

The Governor's plan of reorganization contemplates a new department to be known as the Department of Professional Standards. In this latter division of government will come the State Board of Architecture, with all other boards that have to do with examining, registering and licensing professions. It will be two years before this new division of government, however, is finally created.

# THE INSPECTOR

TITLE REGISTERED IN UNITED STATES PATENT OFFICE

COMBINED WITH PACIFIC COAST ARCHITECT AND EDITED BY MARK C. COHN

VOLUME THREE

[ SERIAL ISSUE OF THE INSPECTOR ]

NUMBER SEVEN

## ANOTHER UNIFORM BUILDING CODE

Recent announcement that the National Building Officials' Conference will write a recommended building code to standardize fundamentals of construction adds another to the long list of those engaged in code making and some that are only code tinkering.

The Hoover Uniform Building Code Committee, headquartered in Washington, D. C., has been working on a code for about six years. How many others are doing the same thing the country over, no one seems to know.

On the Pacific Coast there are at least three and probably four different movements for writing so-called uniform building codes. Nearly every city, too, is either amending or writing building codes without relation to any of the code movements. Plumbers, electricians, plasterers, roofers and masons in different cities are hard at work advocating codes to regulate their particular line of work and to license trades and building contractors.

Funny, but no two codes are alike. All are termed uniform. Wonder what the end will be? Probably survival of the fittest financially unless the building industry as a whole gets fed up and then, bingo! to them all.

It is commendable that the architectural profession has safely steered clear of all these movements. And nearly every group of manufacturers of building materials, in self-defense, perhaps, have entered the code-making field.

\* \* \*

## LOS ANGELES PLASTER CODE

More voluminous than codes in other cities for like purposes, an amended ordinance in Los Angeles, effective this month, comprehensively regulates plastering, lathing, exterior stucco and all materials allowed for these purposes. Yet this ordinance does not license or bond plasterers as is done in other cities. Apparently in Los Angeles the predominant thought is that the real test of regulation and qualifications to do lathing and plastering is determined on the job by thorough inspection rather than by fixing arbitrary qualifications for the men who shall be permitted to work.

More plasterers are employed in Los Angeles than in any other American city with the possible exception of New York, it is asserted, and some do not even concede that New York employs more plasterers the year around. It therefore follows that the new ordinance in Los Angeles will attract attention the country over, and its results will be watched with interest.

\* \* \*

## VENTURA SEEKS TO LICENSE BUILDERS

All building contractors will be licensed in Ventura if an ordinance now being considered is approved by the city council. A committee of the local Builders' Exchange is reported to be urging the passage of the proposed ordinance to protect builders and property owners. The ordinance if passed in its reported form would also license and bond plasterers, masons, carpenters, plumbers and electricians.

## SANTA BARBARA TO AMEND CODE

A Santa Barbara newspaper says: "Revisions of the city building ordinance along lines tending to render the erection of new homes and remodeling of business blocks less of a financial burden and at the same time make for stronger construction will be taken up with Mayor-elect T. R. Finley and members of the new city council shortly after their inauguration.

"L. L. Pope, city building inspector, has been asked to prepare suggestions for amending the building code, many chapters of which are said to be ambiguous and to contain typographical errors in addition to clumsy grammatical construction which lends itself easily to conflicting double interpretations."

The above quotation is rather disconcerting, because it will be remembered that only a short time ago Santa Barbara enacted an entirely new building code. At that time it was heralded as a model for other cities to follow. Much ado was made and a lot of publicity given to the assertion the new code was expertly written. Even then, however, the city attorney was quoted publicly as having said the ordinance was written to favor certain building materials.

It must also be remembered Santa Barbara is not a big city, and if it finds its own expertly written code burdensome, ambiguous, with clumsy grammatical construction which lends itself to conflicting double interpretations, other cities might well practice caveat emptor before buying some of the so-called expert codes.

\* \* \*

## PLUMBING CODE BEFORE L. A. COUNCIL

An ordinance to regulate installation of sanitary plumbing and gas piping and fix qualifications for master and journeymen plumbers has finally reached the city council of Los Angeles. It is reported the measure has had long study and that much work has been devoted to writing an ordinance designed to coordinate requirements now scattered through several different enactments.

Many new features first incorporated in the proposed ordinance which brought about crystallized opposition are reported to have been successfully ironed out during the past few months.

\* \* \*

## AGITATION FOR S. F. PLASTER CODE

Plasterers in San Francisco, it is reported, have revived agitation for a plastering ordinance, which has suffered a hectic time for the past two years. The original draft of proposed ordinance not only aimed to regulate lathing and plastering and plaster ornamentations but also provided for licensing plasterers and required that plasterers post a bond.

Architects, home builders, painters and other interests opposed passage of the proposed plastering ordinance, which is now somewhere in the archives of the Building Committee of the San Francisco Board of Supervisors.



## THE INSPECTOR

### TRAINING COURSES FOR INSPECTORS

[[ BY MARK C. COHN ]]

*Expert Consultant on Housing and Building Regulations*

(This is the twenty-fifth of a series of articles on building codes.)



THE average inspector of building cannot very well be expected to know all about structural engineering and the mechanics of mathematics, possess practical experience in masonry, installation of sanitary plumbing, electrical wiring, carpentry, understand the science of ventilation, technique and theory of reinforced concrete design and engineering, structural steel work, plastering, and be versed in scientific deductions adduced from the study of chemistry and laboratory work.

Experience, too, proves it is a difficult job even to keep track of, let alone understand, innumerable requirements for building set out in several different ordinances, State laws, zoning regulations, underwriters' rules and have a working knowledge of similar requisite information. In many respects no two building jobs are alike. And no two building jobs but differ in the problems encountered. Still worse, ordinances on building overlap and frequently are chaotically confusing.

#### INSPECTORS ARE SINCERE

The average man employed to perform municipal inspection work on building construction, however, is conceded to be sincere, accepts his duties seriously and functions to the best of his knowledge, ability and experience. And this type of inspector is usually eager to add to his storehouse of knowledge in order the better to undertake and carry on this important work.

And it is possible for all inspectors by proper schooling and intensive study and training to reach a uniform understanding of numerous requirements set out in various building ordinances in order that rulings of different inspectors shall be more nearly alike. It is also possible for inspectors under proper tutorship to learn the underlying fundamentals of construction, theory and practice of engineering and design, mechanics of mathematics and other building science which will better enable them to discharge the duty of practical and intelligent inspection.

In turn, schooled inspectors would educate builders, many of whom apparently are or pretend to be ignorant of building code requirements and the reasons therefor. Unfortunately, there are inspectors who if asked why and what this or that requirement in an ordinance is for would answer: "Well, it's the law, that's all I know, and you must comply with whatever the law says." Usually that is about all that type of inspector does know. And he is the type of uninformed person who casts reflection on all inspectors as a class.

#### NOT ALL FOOLISHNESS

Everything contained in building ordinances is not foolish. Much is, however, made to appear foolish when the enforcing official apparently is unable and unwilling to explain intelligently what it is all about and why it is needed, and, consequently, answers foolishly. On the other hand, even a brief intelligent explanation would turn away wrath and resentment so frequently reflected by those with whom inspectors come in contact.

The suggestion for training courses or school for inspectors of building is, therefore, not amiss. The best

place to begin the establishment of schools is in every building department. Here even one hour every week devoted to intensive study of building regulations, the underlying reasons for requirements set out in building ordinances, how such regulations tend to safeguard life and property, their value to builders, architects, property owners and manufacturers of building materials could not more profitably be spent. Here at least once each week could be invited prominent engineers, architects, practical mechanics, manufacturers of building materials, who would in friendly spirit of cooperation explain and reveal to inspectors whatever information they are eager to learn.

Once a year, perhaps oftener, district or State institutes could be held where an open forum for exchange of ideas would achieve highly unexpected, interesting and profitable results.

#### MUNICIPAL CLASS WORK

Courses of study are now established in and for many professions, vocations, trades and crafts. Members of municipal fire and police departments are required to do class work where laws and ordinances are explained to them, and they are schooled in law enforcement, fire prevention, first-aid treatment and fire fighting. Why not a school for inspectors of building? Intelligent inspection of building in some aspects is even more important than some functions performed by police and fire departments. A desirable kind of inspection work to be efficient and effective must be carried on as a profession in itself.

When the writer was connected with the municipal inspection service in Los Angeles the building inspection department achieved highly productive results by class work with district building and plumbing inspectors as students.

#### RECIPROCAL RESPECT

Nothing will gain more respect for public inspectors than their being able to explain intelligently to those with whom they come in contact the "why" of as well as the "must" of laws and ordinances regulating building, housing, health and safety. And inspectors well trained in their own profession have better regard for the perhaps mistaken viewpoint of the fellow on the outside of the counter. Reciprocal respect is theirs without the asking. Moreover, better, more practical, intelligent and understandable building codes will evolve.

The writer predicts that in the not far distant future California and other States will enact legislation fixing standards of qualifications for those who engage in the business of or are employed in the act, capacity or labor of inspectors of building and inspection activities that have to do with the safeguarding of life and property.

Comment on this subject from inspectors and the building fraternity is cordially invited.

\* \* \*

H. G. Hansen, formerly San Bernardino city building inspector, will engage in the contracting business, according to report. He retired from the office of building inspector last month.



## THE INSPECTOR

### Ask THE INSPECTOR

*Under this heading are published questions and answers dealing with building problems. Herewith are published a number of queries asked of The Inspector and the answers. Pop the question. Your name will be omitted if you wish.*

**Q.**—Does the new cabinet created by law for the consolidation of State departments in California legislate out of existence the State Housing Commission and the State Industrial Accident Board?

**A.**—*At the recent session of the Legislature a number of bills were passed which have been signed by the Governor, designed to co-ordinate governmental functions of several State departments. One of these bills creates a Department of Industrial Relations which co-ordinates the functions heretofore exercised by the California Immigration and Housing Commission and the State Industrial Accident Commission and other State boards. This bill provides that the boards remain in existence with practically the same duties as heretofore, but these commissions become divisions under the Department of Industrial Relations, headed by a director in charge.*

\* \* \*

**Q.**—An out of the State subscriber asks: Can you help an interested reader to learn the names and addresses of the heads of building departments and fire chiefs in Los Angeles and San Francisco; also State fire chief or fire marshal, if there is such an official?

**A.**—*John J. Backus, room 35, City Hall, and Ralph J. Scott, 217 South Hill street, are superintendent of building and fire chief, respectively, of Los Angeles. John P. Horgan, room 276, City Hall, and Thomas R. Murphy, room 2, City Hall, are chief building inspector and fire chief, respectively, of San Francisco.*

*Jay W. Stevens, State fire marshal, has offices at 1014 Merchants Exchange Building, San Francisco.*

\* \* \*

**Q.**—We have again been asked several times whether any new law changes the provisions of the California State Housing Law to permit forced draft ventilation for water-closet compartments and bathrooms in apartment houses and thereby eliminate the need for open vent shafts?

**A.**—*The answer is, no. A bill which passed the California Legislature was afterward found defective and the Governor refused it approval. This leaves the matter the same as it has been for several years and no change can again be considered by the Legislature until it is convened two years hence.*

\* \* \*

The Santa Barbara building department was legislated out of existence recently, but was re-created by emergency ordinance.

\* \* \*

A sprinkler ordinance conforming to underwriters' regulations has been approved in Los Angeles.

\* \* \*

### NUTTY?

Aldermen of Brockton, Massachusetts, recently granted permission to a building owner to shoot squirrels which he said were eating holes in the roof of his house, somewhere in the center of the city.

### Tell THE INSPECTOR

*This column is dedicated to kicks and comments. Names omitted on request. Right is reserved to publish or reject any complaint received. Give name and address in evidence of good faith. This department is open for constructive criticisms.*

### RESIDENTIAL LOT AREAS FIXED

Six thousand square feet is the minimum area of lot on which a single family dwelling may be erected in Salt Lake City, according to a reported recommendation of the City Planning Commission. A double dwelling house would have to be built on a lot of at least 9000 square feet to conform to the commission's plan. And there must be no less than 8 feet between each dwelling and the property line, while the aggregate of unoccupied space on both sides of dwellings must total 20 feet. What would happen to the 25-foot lots in San Francisco if similar regulations were enacted by the city fathers?

\* \* \*

### ARCHITECTS MUST BID FOR JOBS

That there is no authority of law to commission private architects to prepare plans and specifications for State buildings on a percentage basis is the gist of an opinion reported to have been rendered by U. S. Webb, State Attorney-General for California, when he notified Paul Bailey, State Director of Public Works, of procedure to follow. General Webb advised there must be competitive bidding.

\* \* \*

### PORTLAND COPIES CALIFORNIA LAW

Desiring to conform to requirements of the California Housing Law, changes in ordinances in Portland are reported to have been presented to the city council. Other States and cities frequently have looked with favor on the California Housing Law as one which can be copied with profit. It has stood the test of time and weathered attacks in court.

\* \* \*

### SANTA ANA HAS CITY MANAGER

Beginning this month the municipal business of Santa Ana will be handled by a city manager, the new position having been created by ordinance. Building, plumbing and electrical inspection work will be under jurisdiction of the city manager, but carried on by inspectors as in the past.

\* \* \*

### OAKLAND WILL HAVE NEW CODE

Frank Colburn, Oakland commissioner of public health and safety, predicts that in the not far distant future a new building code will become law in that city. A. S. Holmes, building inspector, is reported to have worked on a suitable code for the past several months.

\* \* \*

### SEATTLE BUILDING CODE CHANGED

The Seattle building ordinance has been amended by two separate ordinances affecting the use, manufacture and inspection of tin-clad doors and relating to cement containers, cement mixes and grading of sand and gravel.

\* \* \*

A five-day week is reported to have been adopted on building work in Santa Barbara with the exception of two jobs.

## THE INSPECTOR

### FAT MEN'S BUILDING CODE

Not to be outdone perhaps by all the building codes in the making, the Board of Supervisors of San Francisco is considering an ordinance to require greater space between seats in theatres, measured back to back, for "convenience" and "comfort" of theatregoers.

The Board of Supervisors might ask the City Attorney if he thinks the courts would sustain an ordinance which would cut out 25 per cent of seating accommodations in theatres in order to furnish "convenience" and "comfort" to patrons who voluntarily attend performances; or whether the exercise of police powers granted cities by charters is limited to passage of ordinances designed to provide well-defined requirements for "safety." Also, the City Attorney might be asked if theatres in every city in the country have not for years established the fact that the requisite space between seats now provided by the San Francisco building law is safe, and, if so, by what token this practice could be proved harmful to the satisfaction of a learned judge who considers nothing but cold facts.

Theatres, of course, may enlarge their seats if they wish; but to force them to provide fat men's seats would seem like class legislation.

### NO PERMITS FOR COUNTY WORK

Special dispensation has been written into the Los Angeles Building Code to exempt the county of Los Angeles from the burden of obtaining city building permits for county structures built within the territorial limits of the city. It may be all right to favor the county authorities and remove requirements they think burdensome, but what about the poor fellow trying hard to pay for his little home, humble though it may be? And the more humble it is the more deserving of consideration he is.

\* \* \*

Twenty-five million dollars for a 110-story building 1200 feet in height was the high record set by New York when the building inspector approved plans for the Larkin Tower structure.

\* \* \*

Master plumbers assembled in annual convention of the California State association went on record against the proposed five-day week for plumbers.

\* \* \*

Charles Ver Valen, for more than two years building inspector in Centralia, Washington, resigned that post in June.



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### BRENCLEY-KENT

The Duke of St. Albans' place is an exceptional specimen of early work and has many points of interest in its construction, such as its closeness of timbering and molded fascia at second-floor line. This once pretentious building, like many others of its kind, has been transformed into quarters for several tenants and shops.

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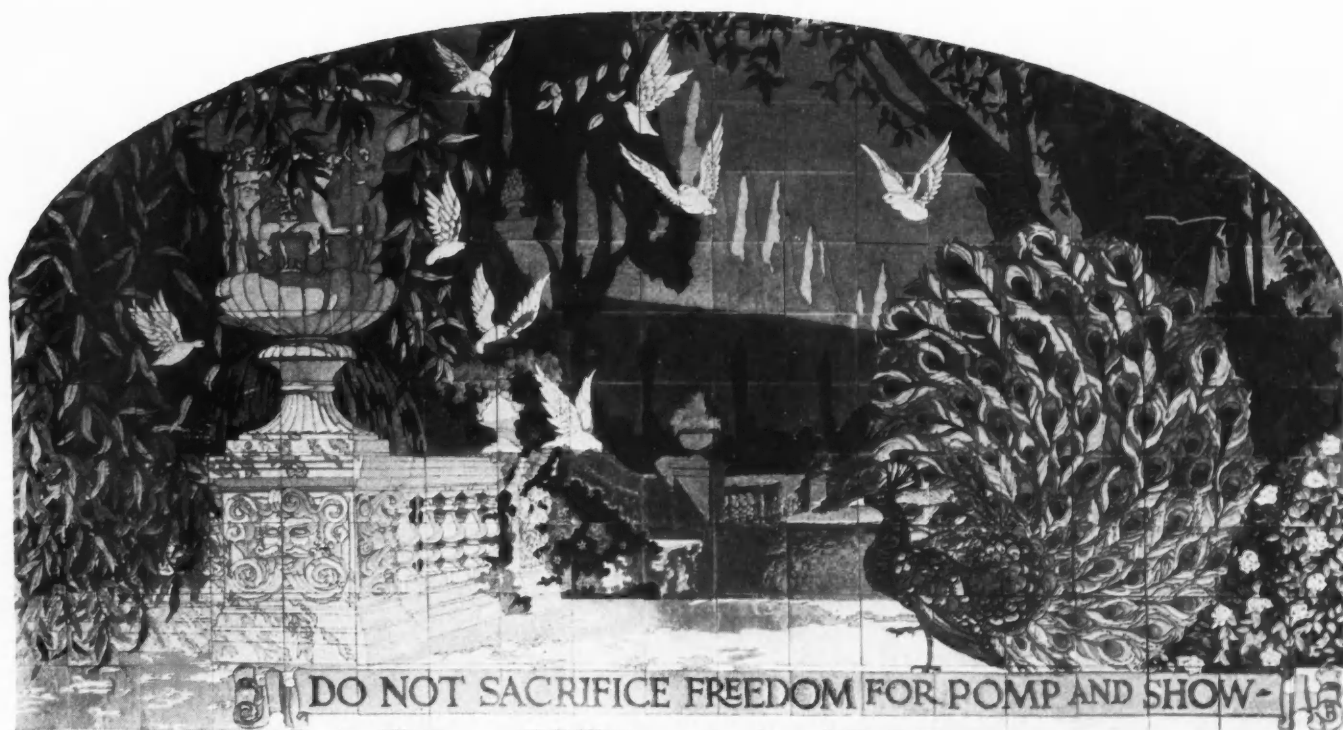
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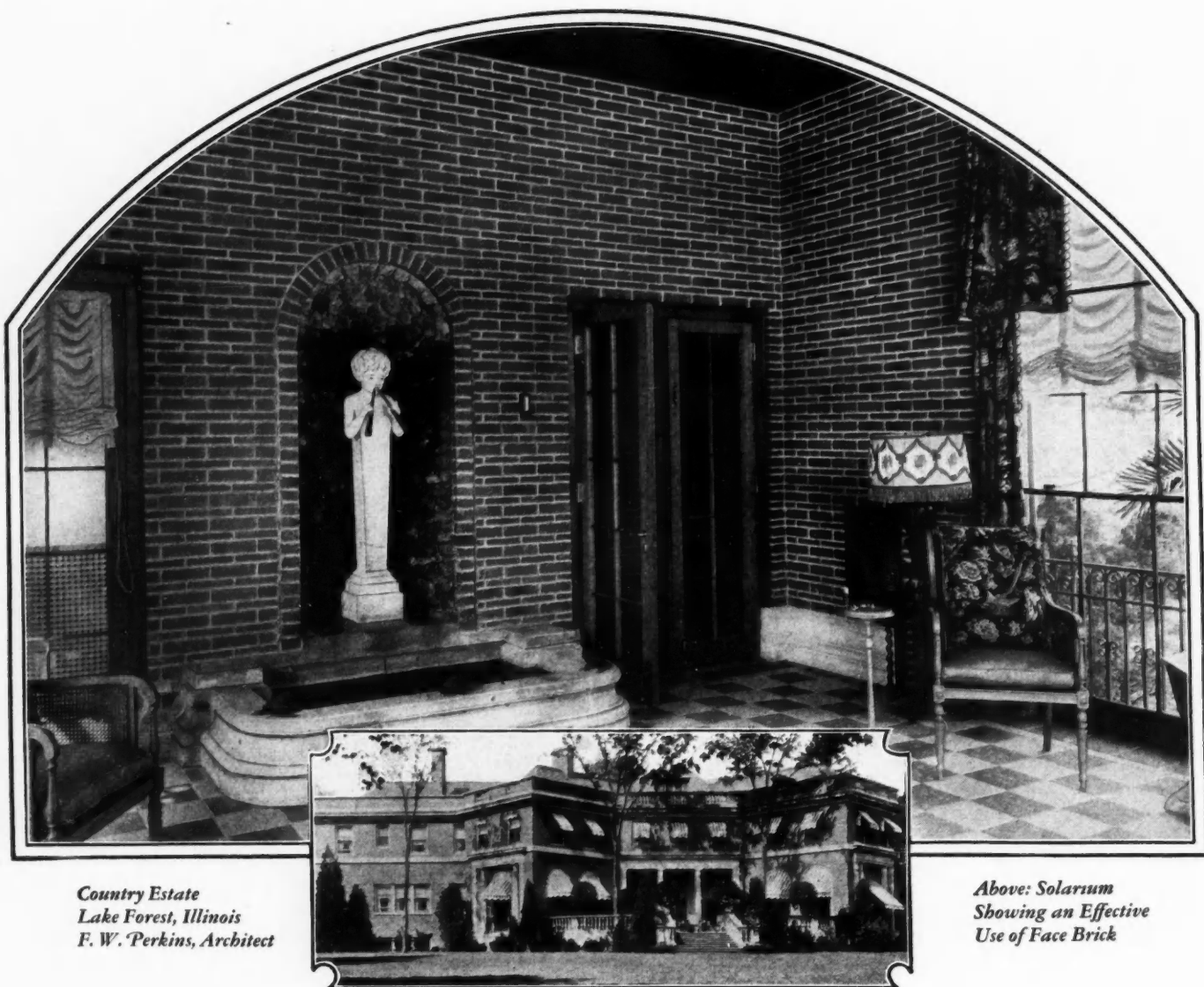
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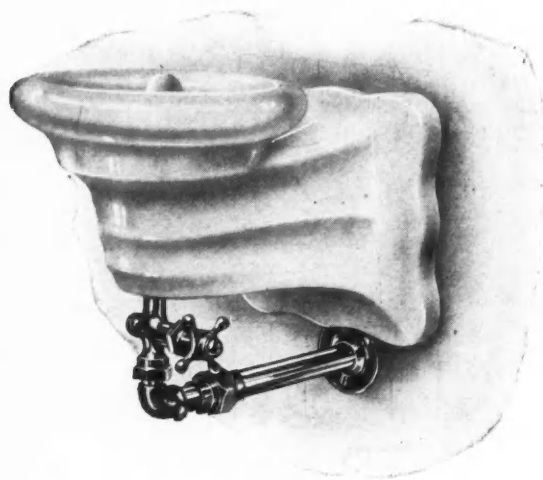


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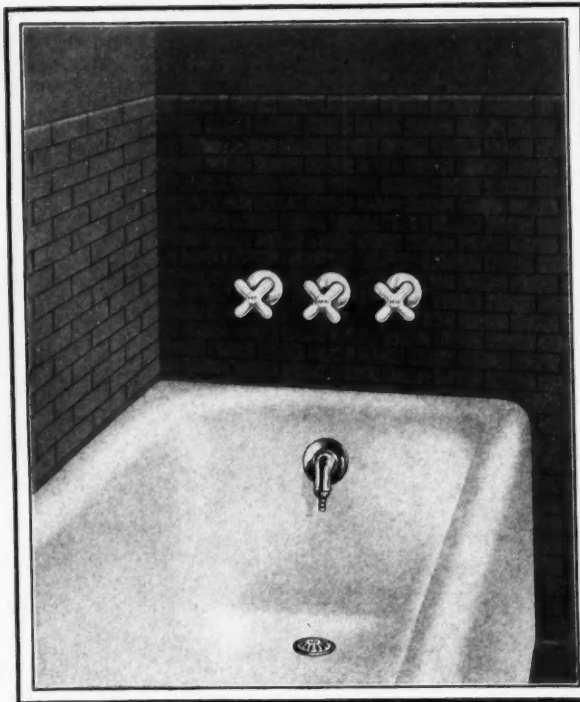
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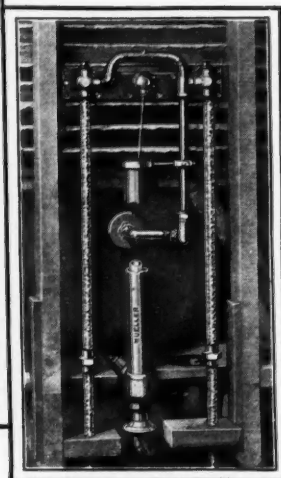
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## WHY HAVE AN ARCHITECT?

[Concluded from page 9]

sign, composition and appointment, charm, color, distinctiveness, individuality and artistic character, which are so much a part of the architect's training and constant expression. And the important point to bear in mind is that these are the things which add immeasurably to the house, not only as an abode, but also in infinite intrinsic value of dollars and cents. In this new country of ours we have so far had time and consideration for only the purely practical and utilitarian. It is but natural that elements of refinement and beauty should have been overlooked, and we have not yet arrived at any general, accepted standards of artistic expression. We, however, know that our physical environment has a tremendous influence upon our spiritual and moral life. The education and training of our architects as a class have equipped them to give aesthetic and artistic expression to our physical entourage, which has unquestionably been an immeasurable contribution to our natural assets, and has had a tremendous influence upon our aesthetic life and expression.

The next element of value in an architect's service is that of proper detailing of construction, and specification of materials. The money spent on maintenance and repair because of leaks, cracks, faulty construction, poor materials, etc., on ninety per cent of our houses over a period of five years would more than pay the initial commission to an architect and avoid all this grief.

And this brings us to the last great advantage of employing an architect, and one which, unfortunately, few people realize. It is that of architectural supervision of construction. The architectural profession has collectively done little to enlighten the public as to what constitutes architectural service, and few people realize that the architect is a professional adviser to be retained for architectural counsel, the same as an attorney is retained for legal counsel. He is first the professional adviser of the client to give the advantage of his expert knowledge of planning, designing and construction; and, second, he is the agent or professional representative of the owner in all relations with contractors and material concerns, to see that the interests of the client are properly observed and carried out. His expert knowledge of construction enables him to supervise the work, and see that the contractors not only do their work properly, but that the plans and specifications are carried out honestly with regard to use of materials and methods of construction. This is something not one out of five hundred clients can do for himself, and the saving here alone would frequently pay an architect's fee.

Beware of those builders who agree to design homes free and others who give so-called free plans. You can be sure you are paying for them somewhere along the line, whether you realize it or not. The chances are that an amount even greater than the fee you would pay an architect is being squeezed out somewhere.

A few contractors and some real estate concerns have what they call an architectural department to give their clients this service. But the disadvantage of this is that the important element of supervision is left out. You have no check on what you are getting. You have no one to represent your interests.

\* \* \*

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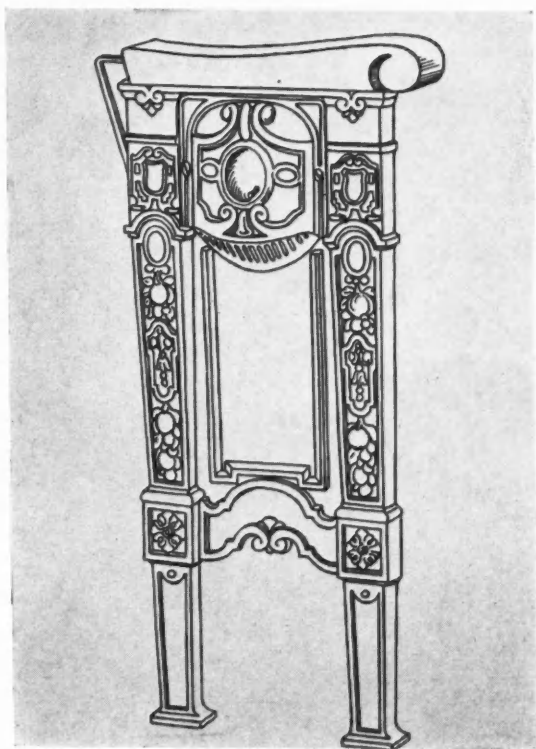
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## SEATING EQUIPMENT

[Continued from page 39]

finest of its kind in America today. The building itself achieves dignity and rare impressiveness through its utter simplicity. So pure and gracefully simple are the lines of its pews, so beautiful is the rhythm of the grain in the dull, richly polished wood, that the pews stand not formally stiff, as pews seem to have a way of doing, but as flexible links in the majestic sweep and exquisite rhythm of the whole. Other worthy examples of the seat-making art, but interpreting different motives, are to be found in St. Paul's Episcopal Church, Burlingame, the Wilshire Boulevard Congregational Church, Los Angeles, and All Saints Episcopal Church, Pasadena.



Considering theatres and amusement places, the idea is growing of having the seating in even the simplest places embody their motive and spirit, rather than being plainly utilitarian, and in the larger houses the imagination of designer and colorist is allowed wide latitude. Conspicuous among lavishly appointed houses for the entertainment of the masses is the recently opened Graumann movie house, Hollywood. Upon the metal uprights of the chairs is a raised design, whose lines and several colors are typically Chinese and Oriental. Seats of scarlet leather, amply padded, complete the effect. Less pretentious, but not less perfect in its details and appointments, is The Alhambra, neighborhood "movie" house, San Francisco. Here also the design, colors and whole makeup of the chairs convey the message of the dramatic and luxurious as evolved by the Spanish and Moorish influences.

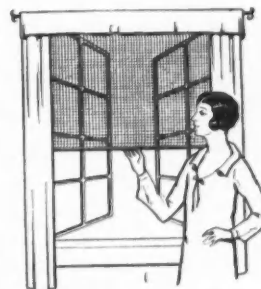
As a matter of fact, the seating of moving picture houses has overnight sprung into the position of a high art. So insistent are the builders of these bewildering creations that house the cinema arts for the luxurious, lavish and fanciful in seating, that they may be said to have instituted a renaissance in seating units for theatrical structures. The millions of "movie" patrons who nightly follow the loves and fortunes of their favorite heroines and heroes do so from chairs whose comfort,

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| San Francisco Branch  | - - - - | 417 Rialto Bldg.        |
| Los Angeles Branch    | - - - - | 607 Van Nuys Bldg.      |
| Portland Branch       | - - - - | 404 Failing Bldg.       |
| Seattle Branch        | - - - - | 452 Coleman Bldg.       |
| Denver Branch         | - - - - | 1230 California Street. |
| Salt Lake City Branch | - - - - | 610 McIntyre Bldg.      |

costliness, beauty and downright luxury were very likely unknown in those richly wondrous days of "The glory that was Greece, and the splendor that was Rome." Wherefore, America may now claim the distinction of having mothered a renaissance and it may be said with some truth that, if the ancients far outstripped us in the art of fine drama, we excel them in the appointments of the structures that house this amazing drama of the silver sheet.

\* \* \*

## DECORATIVE ASPECTS IN HEATING

[Concluded from page 41]

apparently the most simple, compact and attractive thing of this kind thus far developed. These regulators can be put up in any inconspicuous, out-of-the-way corner or even concealed behind a picture, and they are not much more noticeable than an ordinary switch plate.

Aside from what heating-system manufacturers are doing to give their products decorative value, the ingenious architect may still find scope for his imagination to operate on radiators and the like. A conspicuous example of this possibility is afforded in the cafeteria of the Tele-



phone Building in San Francisco. Here the steam radiators, of the type ordinarily used in commercial buildings, have been painted the same background color and stenciled with the same design as are employed on the walls. The radiators are recessed, but the treatment eliminates the sense of an ungainly break in the wall surfaces.

The architect's methods in this case gracefully minimize the obstacles to achieving artistry and interest in the most difficult and uncompromising exterior units of modern heating systems. In some cases the plan would appear to be an even more desirable solution than the use of screens or covers. At least it is a suggestion that lends itself to wide adaptation in the home, where it is sorely needed; as well as in the church, school, lodge room, clubhouse, hotel, auditorium, office structure and shop building. This idea may not be the ultimate, but it is certainly a happy example of mitigating necessary evils, which, as we have noted before, are ever with us in planning the heating arrangements for large or small buildings.

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solve  
your  
Skylight  
problems



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Frank H. Fowler, Architect

Puget Sound Bridge & Dredging Co., General Contractors

Independent Sheet Metal Co., Skylights

THE owners of this Apartment-Hotel have used Steelead to solve their skylight problem, and it has given complete satisfaction. Notwithstanding its comparatively recent introduction in the West, Steelead has been recognized and adopted by leading architects and builders in the United States over a period of several years. It is the permanent, everlasting skylight.

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### JURY OF AWARD FOR ARCHITECTURAL COMPETITION

Announcement has been made by J. Lister Holmes, professional adviser of the West Coast Woods Architectural Competition, of the personnel of the jury of award for the competition. The jury selected comprises five members of the American Institute of Architects of national repute from representative sections of the United States as follows: Emery Stanford Hall, of Chicago; Henry C. Hahn and Louis C. Jaeger, both of New York City; W. R. B. Willcox, of Eugene, Ore., and David J. Myers, of Seattle.

The competition closes at 5 p.m. on August 1, next, and within two weeks thereafter the jury will meet in Seattle to decide the winners in the competition. The best design will receive \$2,000 in cash, the second best \$500 and ten honorable mentions \$100 each.

Mr. Hall is a member of the firm of Emery Stanford Hall, Bisbee & Rhenisch of Chicago. He is a director of the Illinois Society of Architects, chairman of the publication and materials and methods committees of that society and editor of the Illinois Society's Handbook for Architects and Builders. He is the A. I. A. representative on the consulting committee of the National Lumber Standardization Conference. Mr. Hall has devoted his attention largely to designing large public and commercial buildings rather than residences, yet he always has manifested a sympathetic attitude toward wood construction and his work in designing a group of wood buildings for the Y. W. C. A. summer camp at Lake Geneva, Wis., is directly in line with the development which the West Coast woods competition is calculated to stimulate.

Mr. Hahn is associated with Francis Y. Joannes of New York City and is president of the Atlantic Division, Architects' Small-House Service Bureau, serving four years as chairman of the division's plan committee. He also is director of program with the Producers' Research Council of the A. I. A.

Mr. Jaeger is an associate of Roger Bullard of New York City and is vice-president of the Atlantic Division, Architects' Small-House Service Bureau, being chairman of the division's plan committee. He has been prominently identified with residence construction throughout his practice.

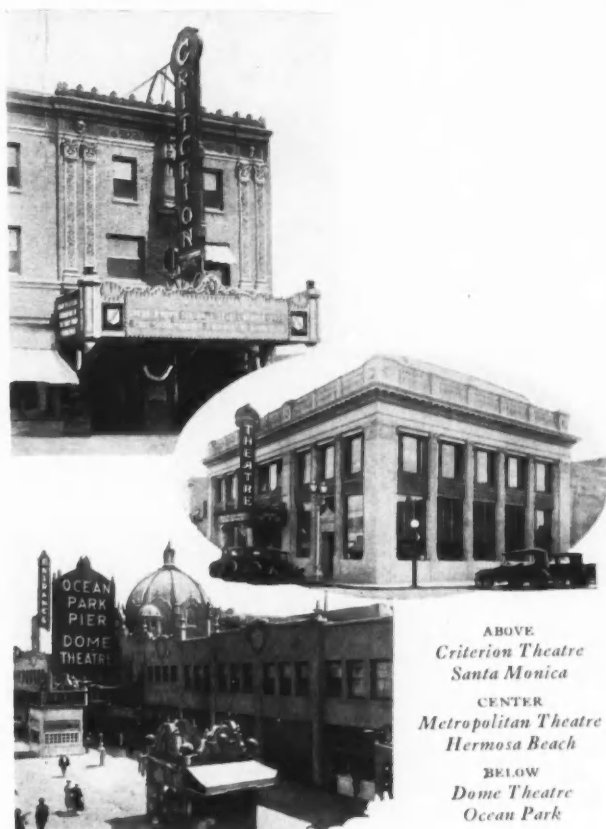
Mr. Willcox is a Fellow in the A. I. A. and a member of the jury of Fellows of that organization. Formerly he was a director in the A. I. A. and for some years he has been professor in charge of the Department of Architecture of the University of Oregon at Eugene, where he is also in private practice. Mr. Willcox formerly was located in Seattle and has won an enviable reputation as a designer of fine residences, hotels, apartments and other large structures.

Mr. Myers is a member of the firm of Schack, Young & Myers of Seattle. He is a past president of the Washington State Chapter, American Institute of Architects, and is noted as a designer of many splendid homes and public buildings in the Northwest. Mr. Myers has officiated on the jury of award in a large number of the more important architectural competitions in the West and few architects in the country are regarded as familiar as he with West Coast woods, their variety of uses and their application in residence construction.

\* \* \*

### OHSKY! ORDINANCE KOVICH

A California city reports its building inspector received a request from a Russian in Russia for a copy of the municipal building ordinance. What that Russian will do once he reads all the commandments and the prohibitions set out in California building ordinances remains to be seen.



ABOVE  
Criterion Theatre  
Santa Monica

CENTER  
Metropolitan Theatre  
Hermosa Beach

BELOW  
Dome Theatre  
Ocean Park

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## MONUMENTS of the AGES



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SINCE medieval days the magistrates of France the Kingdom, France the Empire and France the Republic have administered the law from the stately Palais de Justice in the ancient city of Rouen.

And now, in Los Angeles, there rises an even vaster Hall of Justice where American magistrates will interpret modern law and pass judgment on a thousand complex questions that never entered even the imaginations of the judges of long ago.

The designers of the Hall of Justice have chosen Dahlstrom Metal Equipment for its enduring beauty and staunch utility . . . qualities on which Dahlstrom metal products have built their reputation for the past twenty three-years.

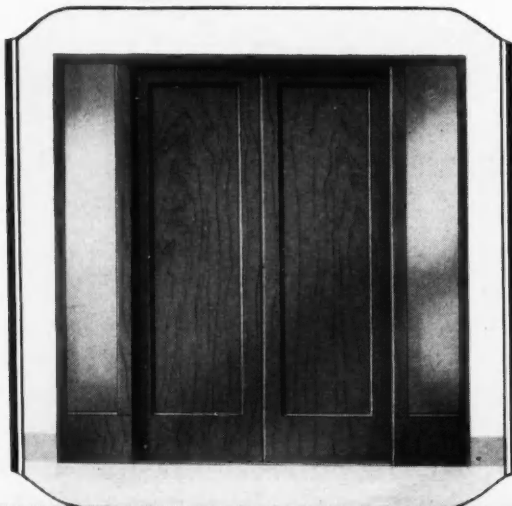
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# DAHLSTROM





# THE AMERICAN ART MANUAL

The American Art Annual, Volume XXIII, for the year 1926, has recently been issued by the American Federation of Arts. In this most complete book of reference published on contemporary American art, the regular features, brought up to date, are supplemented by new features.

Directories of Art Museum Workers and Craftsmen are the special features of this volume; short biographical sketches are given of approximately 600 museum workers and 1750 craftsmen in twenty-five branches of the crafts.

Significant events in the world of art which occurred during 1926 constitute a review of over fourteen pages. The Sesquicentennial Exposition in Philadelphia was the outstanding event of the year; and Frank A. Munsey's bequest of approximately \$40,000,000 to the Metropolitan Museum of Art was one of the most colossal gifts ever made by a single individual to an art institution. Gifts of cash, buildings, works of art and other property, to the cause of art, probably established a record during 1926. In addition to Mr. Munsey's gift, the estate of Col. W. R. Nelson, estimated at from \$10,000,000 to \$20,000,000, has become available for the Nelson Collection of Kansas City. Yale University received \$1,000,000 for the erection of an art museum. Many fine buildings for various public purposes were erected during the year; more than thirty important memorials and other works in sculpture were dedicated.

New York City has again broken its record as the greatest market in the world today, for works of art, according to the 112½ pages in the American Art Annual, devoted to "Paintings Sold at Auction." More than thirty paintings fetched five-figure sums, as contrasted with seven paintings in 1925 and three or four the previous year. Many of these paintings were included in the several sensational sales of noted collections: Billings, Clark, Chiesa and Leverhulme. Nine paintings by Corot brought from \$10,000 to \$50,000 each; among the others were an "Old" Crome, \$47,000; a Messina, \$65,000; an Orcagna, \$45,000, and a Millais, \$31,000.

Nearly one hundred eminent artists and patrons of art passed away during 1926. Among them were Joseph Pennell, the United States' greatest etcher; Mary Cassatt, Thomas Moran and Ben Foster, painters; A. D. F. Hamlin, architect; Ralph King, J. M. Wade and John E. D. Trask, patrons and collectors of art, and museum officials, and Charles Dexter Allen, our foremost authority on book-plates.

The American Art Annual for 1926 contains, in addition, a directory of art dealers throughout the country; lists of publications which devote space to art news; seventeen beautiful full-page, half-tone illustrations, photographs of paintings, sculpture, museum buildings and artists; and complete indices, including cross references.

## A Significant Fact

Seating equipment for all theatres shown  
in this issue was supplied by

**C. F. Weber & Company**

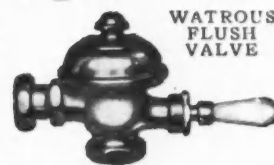
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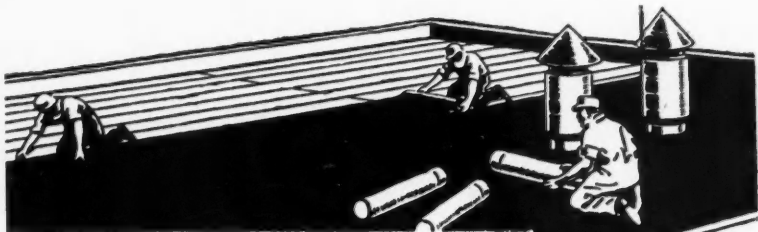
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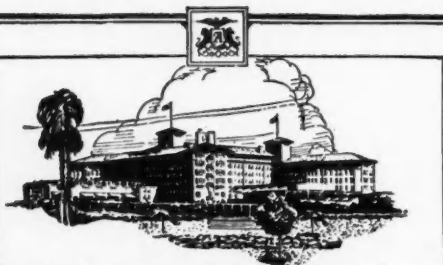
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### CARL VAN VECHTEN

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*"The Ambassador is, I should think, one of the very best hotels in the world. The service is superlative, the food divine, the courtesy of management and employees unfailing."*

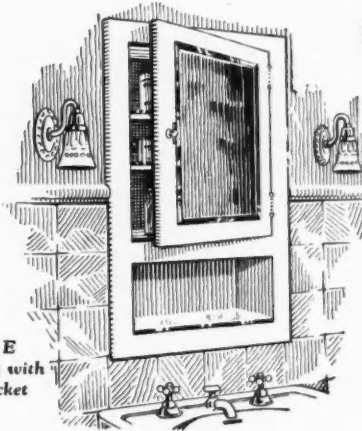
In the wide range of its attractions, the Ambassador likewise excels. Superb, 27-acre park, with miniature golf course and open-air plunge. Riding, hunting and all sports, including privileges of Rancho Golf Club. Motion picture theater and 25 smart shops within the hotel. Dancing nightly to the music of the famous Coconut Grove orchestra.

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